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TONY MacALPINE
TRANSCRIPTION TO
WHILE MY GUITAR GENTLY WEEPS

IRON MAIDEN
TRANSCRIPTION TO
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TRANSCRIPTION TO
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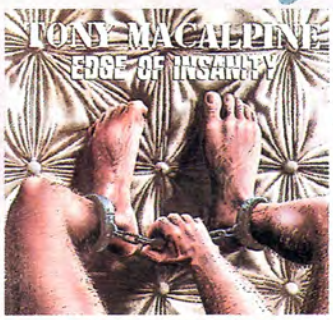

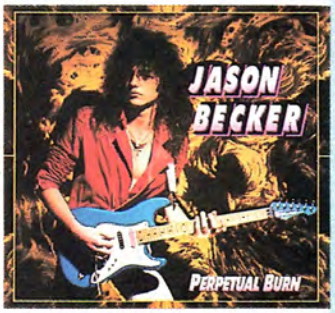

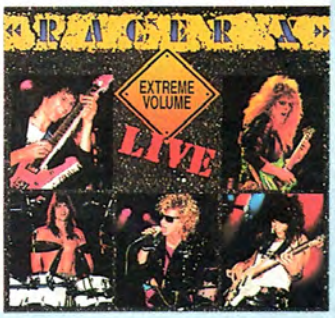

Vinnie Moore/Mind's Eye SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best *New* Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.

Joey Tafolla/Out of the Sun SH-1030. Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.

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Dear GFPM Folks,
Thanks a lot for the Big Al story in the October issue. It's about time someone in an axe rag recognized true talent, someone who's been through the test of time. I'm a big (260 lb—you're not alone, Al) Telly toter who's into class. I agree with Al 100% about 1960's British blues bands. (Do those geeks on the cover of *Having a Rave Up* look like serious bluesmen to you?) Nice English art school kids dressed like accountants trying to play Buddy Guy— hah! It's also refreshing to check out a guitar mag and hear someone mention names like James Burton and Hubert Sumlin and real music in general, instead of this fruity heavy metal! These wimps can't play. They have to resort to scalloping their fretboards, .008 or .009 strings, locking tremolos with locking nuts so that the threadlike strings won't go out of tune. If I gave one of these dweebs my 1975 oak bodied Telly with .010 or .011 strings and mandolin frets and stock non-vibrato bridge, I would get a kick out of watching him in agony trying to fingertap, and bending those telephone wires. Thank God for such a great band as NRBQ, a thirst quencher in such a dehydrated rock guitar music scene. God bless you, Big Al!

Michael Janelli
Pittsburgh, PA

Dear Sirs,
My sincerest thanks for the great article on Jim "Roger" McQuinn! For this 42-year-old rocker, the original Byrds were the greatest group ever, and "Eight Miles High" their best song of all. The tablature for the solo in that song is fantastic, and my "Ricky-12" is already going through the paces of nailing it down. As you may recall, the Beatles labeled the Byrds their "favorite American group," back in the 60s—and rightfully so! My compliments on a terrific magazine! Keep on bringing more info on the songs & artists of the 50's & 60's.

Bill Wardwell
San Mateo, California

Dear GUITAR,
Congrats for a real nice piece on Roger McGuinn (Oct '88)—the father of the electric 12-string guitar. His Rickenbacker was the jingle-jangle of the 60's. The Byrds opened the ears and minds of a ready-to-be-cool generation to a sound and feeling that was never before felt or heard. As America's answer to the Beatles, the Byrds created timeless rock that is still influencing many of today's rock groups and will no doubt live on through the 90s and into the 21st Century. It's just too bad we haven't heard much from Roger McGuinn during this past decade. Maybe it's time for him to pull out the old electric 12-string and do some blowing on a new album. Hard to believe that the record executives won't give this legend what he deserves. Once again, enjoyed reading Bruce Pollock's fine example of rock journalism.

Drew Bohatink
Glen Cove, NY

Dear GUITAR,
How ironic!! I drove the 14 miles from Gil Southworth's upstairs playground grinning from ear to ear, with the Rickenbacker blond 360 XII string I had just purchased from him, strapped safely in the passenger seat next to me. Since my earliest days as a budding rock musician in Ohio, I had always wanted this guitar, and had always wanted to perform "Eight Miles High" in any band, but was just too lazy. As I opened the door, my lady handed me the October issue, which had come in the mail that day. How 'bout that? I'm standing with my 360 in one hand, and the transcription to

Adrian Vandenberg
of Whitesnake

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"Eight Miles High" in the other!! I've been picking it apart since then, and it was easy to follow. Thanks a million!! The band has a surprise coming at practice next week. Thanks to Andy Aledort for the accurate transcription. I also enjoyed the interview with Roger McGuinn. It was very well done, and informative. I was pleased that Roger McGuinn stated Rickenbacker is making a bridge with 12 adjustable saddles. Where can I get one for my 360?

John Howard
Falls Church, VA

Dear GUITAR,
I have an important statement to make to your readers. Why don't you guys stop insulting each other's tastes?! A variety of styles (including Classical, Jazz, Reggae, Metal, Country, et al.) is what makes the guitar such a beautiful instrument. No other instrument has the kind of versatility that the guitar has. You should be praising your opposites for their input, not condemning them! If everyone had the same tastes, the world would be a boring place indeed. Just look at the Essential Albums list in the October issue. Did you expect Eddie to dig Peter Gabriel and Bill Bruford, or Joe Satriani to get into old Tull, or Yngwie to have a high regard for such a keyboard-oriented album as Genesis' *Trespass?* Such a variety of listening habits is what makes these guys such talented and versatile players! Wake up people! There's a world full of influence out there just aching to make you a better player. . .no matter what your style. So stop bitching and LISTEN!!!

Stuart Minnis
Fort Worth, TX

Dear GFPM,
I've been a loyal subscriber to your magazine for four years now. I started out playing heavy metal and nothing else and I couldn't begin to count the times I would thumb past great songs like "General Lee," "Road Games," and "Twiggs Approved," for some senseless song like "Midnight Maniac." Now I jump at the chance to play a Steve Morse or Allan Holdsworth song. I remember when I first started playing guitar. Every day, I'd listen to and play heavy metal. I can't remember how many times my parents told me to "branch out, be versatile." I'd laugh out of control when they told me that, because I thought I knew where my bread and butter was. Now I know they were right. It's amazing what a guitar can sound like in the hands of the likes of Steve Morse, Eric Johnson, Allan Holdsworth, Steve Vai, or Joe Satriani. I'm not writing this letter to insult or put down heavy metal guitar players—I still consider Randy Rhoads and Kirk Hammett as two of my favorites—but the message here is, if you're gonna play, play to be the best. In other words, be able to play all styles and all kinds. Oh yeah—GFPM, thanks for being there when I decided I wanted to play "General Lee" and "Twiggs Approved."

Kelly Back
Caldwell, MO

Dear Guitar,
I'm writing in response to Seth Markowitz's statement: 'There is no reason someone cannot figure out simple chord progressions.' I am 22 and have been taking lessons on and off as I can afford them, for the last nine months. I have no other musical background to work from. Understanding music for me is like learning a foreign language. You don't just know it. Between lessons I learn what I can by watching guitar players and reading magazines. It is unfair to assume everyone has the knowledge and understanding of how music is put together to figure out even simple chord progressions. Without magazines like this, including the simple as well as difficult transcriptions and techniques, people like me would have a much harder time learning.

Cindy Martin
Milwaukee, WI

Dear GUITAR,
I was listening to this radio program called Blues Deluxe, when I heard that Roy Buchanan had died. It was hard to believe. Roy was truly a great guitarist in anybody's book. Guitar players in general have suffered a great loss.

Chris Johnson
Brook Park, MN

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

NEXT MONTH

READERS CHOICE AWARDS ISSUE

GEORGE LYNCH & VITO BRATTA
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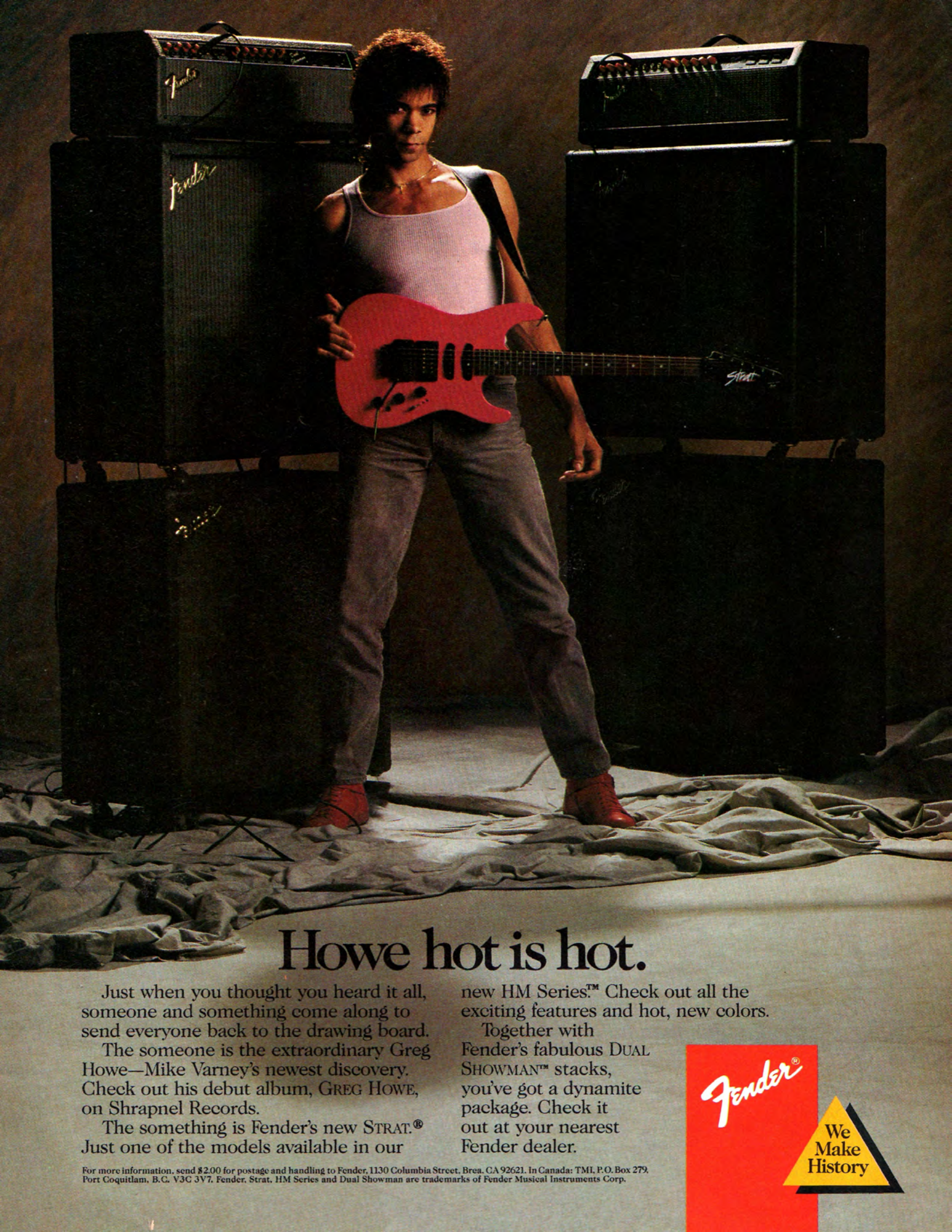
Howe hot is hot.
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GRAHAM NASH

By John Stix

As the glue in CSN (and sometimes Y), Graham Nash has endeared himself to a generation of singer/songwriters, with memorable contributions like "Our House" "Military Madness," "Immigration Man," "Wind on the Water," "Cathedral" and "Teach Your Children." He learned his trademark vocal harmony by singing a high third part along with Everly Brothers records. That sound of the Everly Brothers plus Graham Nash became the sound of the Hollies and later CSN. A composer who tries to balance his joy of melody and harmony with strong political convictions, Nash added a new viewpoint to the songs he heard In the Listening Room.

Paul Natkin / Photo Reserve

1. "Free Nelson Mandela" from *Special AKA*, by the Specials.Chrysalis

GRAHAM: I like the feel. It's interesting because it's very hard to be poetic about such a drastic subject. As a creative artist, I know how difficult it is to write about deadly subjects like apartheid and the arms race and make it feel good. It is very difficult to clothe message songs in a musical cloak that will make it acceptable. That's why I was glad that it felt good. I like the harmony, the lead singing and the percussion. I could see why this was a hit. Obviously I'm glad. It's pretty obvious that Mandela was a victim. It's very interesting in England because the English policy toward South Africa has been atrocious. They are going to have to free him because it's obvious. It's an art form in itself to be able to write about social issues. You've got to make it musically a hit. By a hit, I don't mean a hit record, but you've got to make it appealing to people and have it go immediately into their souls so that it becomes a part of them. Dylan is the master of it, of course. Sting is great at it. Jackson Browne. I can see why this was up Elvis Costello's street.

2. "Good Vibrations" from *Pet Sounds*, by the Beach Boys/Reprise

GRAHAM: I know this record by heart. It's terribly innovative, a great melody and great singing, wonderful production. What can you say about the Beach Boys? They've done some bad songs and some wonderful songs. *Pet Sounds* is one of my favorite albums. I think the harmonies created by me and David and Steven, when we like each other and are feeling good and are in tune, are in the same league as the Beach Boys and the Everly Brothers—that's pretty heavy company to be with. I'm not saying that for any egotistical reason; it's just what I believe. My favorite harmony record of all time is *The Music of Bulgaria*, done in in Paris, in 1955, by the Bulgarian Folk Ensemble. It's a record Paul Simon turned me onto in 1966. They are singing Bulgarian folk songs and it's unbelievable. It's by far my favorite harmony record.

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3. "Love Is the Seventh Wave," from *Dream of the Blue Turtles*, by Sting/A&M
GRAHAM: This is my kind of song, because I like Sting. I like his adventurism, I like his voice, his arrangements. There is not much difference between the melody of an instrumental and that of a vocal. Good players play beautiful melodies, which is what I like about Sting's band. He's got a fabulous band and this is a profound song, couched once again in a musical form that is very attractive. You immediately like the song and then realize that it's a profound song. I like that. If I knew how to do it I'd patent it, bottle it, and sell it.

4. "Life During Wartime" from *Stop Making Sense*, by Talking Heads/Sire
GRAHAM: David Byrne is brilliant. It's about having something unique that you're adventurous with and you don't mind taking chances. He does it and pulls it off very successfully all the time. I think he's developed a persona that totally fits his music. Talking Heads are just great. I like this a lot. I love songs live with just a guitar and voice. When people say, I'd like to send you a demo, should I go into the studio and do it? I say, listen, just put it down on guitar or piano and sing it, because if it makes it there, if the song lives in that form, then no matter what you do to it, it will still be a fine song. That's quite true; it doesn't matter how you play it. He rearranged this song. That is very important. You have to keep yourself musically fresh, because you can grind yourself into the ground real fast. Dylan has staggering courage in this area. Anybody who plays with him, too. We're on our 10th arrangement of "Love the One You're With." You've got to or else you just die. You just can't grind them all out the same.

5. "Something to Fall Back On," from *Acapella*, by Todd Rundgren/Warner Bros.
GRAHAM: At first I was a little put off by the synthesized drums in the front. It almost sounded like a demo. It was saved by the vocal intro. Then it was saved by the chorus. It's very interesting. It gets good marks for experimenting. There is something raw and angelic about Todd's vocals. I thought it could have done with real drums. There's something about banging on skins. I love technology. But there is a danger, and you can let it get in the way. You can outhip yourself. I like to use technology to enable me to get closer faster to what I hear in my head. You've always got to remind yourself that music is the most important part. It has to touch people's hearts and souls. You cannot lose sight of that fact.

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By Jay Jay French
(as told to Bruce Pollock)

When you get together with someone to jam, the first thing to establish is who'll do what. If you're playing the music of a group that has two guitar parts, one will be a rhythm part. You know Judas Priest, for all their great guitar playing, are also good rhythm guitar players. There's no slouch in being a heavy rhythm guitar player. In fact, I think Judas Priest and AC/DC have done quite a bit to legitimize the importance of rhythm guitar, so to me, if someone says, let's jam on AC/DC, I get an idea that they probably play a pretty mean rhythm, 'cause rhythm is what keeps AC/DC together and rhythm is what keeps Priest together. In fact, rhythm keeps Metallica together. These bands are trademarked by their relentless pounding of precisely played rhythm. So if you want to get the feel of the guy you're playing with, watch him play rhythm.

Discipline in rhythm is really, really difficult, and I think that it's overlooked. But a lot of guitar players I know don't overlook the rhythm. In fact, maybe it's a trend, or maybe it's just guys I know, but a lot of them, when they jam, will say, "Hey, listen, I'll play rhythm"—like they either know how to play rhythm, or it's the cool thing to do so you don't see them like an egotistical maniac. Maybe you are, but you want to seem like you're nice for the first jam. So you go "You go ahead and play lead; I'll play rhythm." Maybe you want to see how the other guy is. You're saying to yourself, "If this guy sucks, I'll walk off the stage. If he's better than me, I'll just play rhythm guitar."

I'm not impressed by lead as much as I'm impressed by a guy who can keep it all together. Mind you, I didn't have this wonderful insight when I was 17, but with what I know now, in forming a group, the first thing I'd look for is the rhythm section—a bass and drums that sound great together. And then I'd add another guitar player. Of course, it also depends on what's available in your area. If you know there's no good guitar players or bass players in your area, but you know there's a great singer—then get the singer. You know, people always talk about the best guy around. So if you hear, "Man, this guy's a great singer," and you don't know anything about anybody else, then go grab the singer. But in general, as a guitar player, I'd find a great rhythm section, because you can always jam with a bass and a drum, but you really can't jam with another guitar player all that much to begin with. So, if you can go out and find yourself a good bass player and a good drummer, at least just to establish a jamming scenario, where you're all into the same kind of music, and you meet two or three times a week; you get down your five or six songs to play, at least you have something to do. You don't need a good singer yet, unless one of you sings, and you don't need another guitar player, but you do need a good rhythm section to kick you in the ass to get you to play. So as a young guitar player learning to get his chops down, I'd get a bass and a drummer, so that I could play the rhythm against them, and play lead against them. Because if you play leads without a rhythm guitar, you can't learn and discipline yourself in a rhythmic style, so that you're not running ahead, or you're not playing too slow. And obviously, lead chops come with that as well.

Like I said, the quintessential rhythms are AC/DC, Priest, and maybe Metallica. If you wind up getting a reputation of being able to play those rhythms well, I think people will say, "That guy's a great rhythm guitar player," 'cause it ain't easy to do. I mean, do you know how absolutely lucky AC/DC was that when they had to go out on tour without Malcolm Young, their cousin comes in, and I understand, didn't miss a beat, and was as good as Malcolm. Now, Malcolm is generally credited amongst all musicians I know as being the guy behind AC/DC, although Angus' face is out there. And Angus has said in interviews, "My brother's the star of the band." I love to read something like that. Angus is on every cover, so where does it hurt for him to say something like that, even if he doesn't mean it, but I'm sure he does mean it. "Without my brother, there is no AC/DC. He holds it down." I consider that to be the best rhythm guitar player sound in the world—AC/DC. Learn to play like that, or learn to play with that kind of discipline, learn to play with that kind of chops, that kind of broad stroke, even-handed fire, and you have got yourself one hell of a reputation as a rhythm guitarist.

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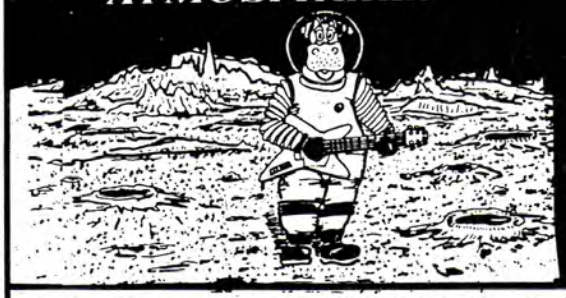

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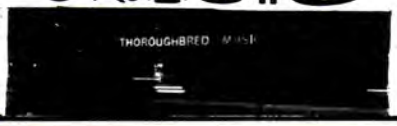

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I would like to strongly reiterate Dave Fuller's letter (September, '88) regarding arthritis, tendonitis and carpal tunnel syndrome, and I'd also like to thank Eric Ringo's friend for giving guitarists everywhere his miracle cure for arthritis! It's helped me immensely in terms of the day-in, day-out pain I was experiencing a month or so ago. When I started taking his remedy (Cod Liver Oil), my symptoms disappeared immediately! Though at present (three weeks later) some pain has returned, it's NOTHING like what I was experiencing before. I can't thank you enough for helping me out. I would also like to thank Eric Ringo for DARING even to MENTION tendonitis in the first place (April, '88). Coincidentally, it was right before your letter was printed that my own symptoms developed, so I was relieved to find out that I wasn't the only one. Thanks for motivating me to do something about this problem.

Midwest Metalhead
Detroit, MI

Singer available: Female w/professional music attitude. Anything from pop to thrash. Send band demo tape if possible. Must be serious!

Teesha Contard
1 Wendy Lane
Burnt Hills, NY 12027
(518) 399-7208

If you're have trouble with your vibrato technique, here's a good trick. You must have a floating bridge (one that bends notes sharp). When you hit a chord or note that you want to vibrate, rest your right hand on the bridge (left for left handed guitarists) without muting the notes. Now lightly press the bridge down and let it return to its position. Do this quickly and lightly and you'll get a nice vibrato sound. Here's another trick. If you want that nice Metallica sound without having to go buy a delay pedal to help thicken your sound, try playing a low E chord on the sixth string. Now add your palm mute and move your hand out from the bridge toward the headstock just a little bit for a heavy palm mute. Use the side of your pick to create a heavy driving sound. A heavy pick also adds to this sound.

Now I need some advice: A recent work-related accident has caused some nerve damage in my left fret hand. I am looking for finger exercises and advice to help rehabilitate my hand.

Kurt Sauer
475 Marshall Drive
Orwigsburg, PA 17961

New York band needs great artist for demo/album covers and backdrops. Also looking for local roadies for upcoming shows.

Jimbo Gio
60-10 60th St.
Maspeth, NY 11378

I'd like to inquire about a dating on my guitar. The guitar is a hollowbody electric made in Italy by Goya. I was told the Martin Guitar Co. bought them out and then cut the line out. I've written Martin but have not received a response yet. The number stamped on the plate on the back of the body is N.2428. Any information would be very appreciated.

Jim Hawkes
214 Stratford Rd.
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WANTED: Floyd Rose or Floyd Rose-licensed tremolo (ESP, Jackson, etc.) and/or locking nut (1¾" wide) in any usable condition, preferably in black. Also looking for Strat/Jackson Soloist styled bodies that are Floyd Rose ready. Please send description and price to:

Koping Hu
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Novice guitarist seeking instructor in San Diego/Carlsbad, California area. Must be patient and open-minded. I'm also looking for a drummer and bassist with one-two years experience to form a band influenced by Clapton, Pink Floyd and Metallica.

Randy Barnes
6499 Camino del Parque
Carlsbad, CA 92009
(619) 438-4221

Help! Beginning guitarist on limited budget seeks used Rockman Soloist. Fairly good condition a must! Also, anyone with info on the new Charvel combo amp please write or call!

Brian McCarthy
5486 Lakeside Dr.
Newburgh, IN 47630
(812) 858-5589

I'm a 15 year old guitarist with six years experience and I'm seeking musicians to form an original metal band in my local area. My influences run from Anthrax to White Lion. I intend to make music my career, so only serious-minded and SOBER people need inquire. Have fun and MOSH IT UP!

Chris Williams
4075 E. 12th Ave. Apt. 302
Denver, Colorado 80220
(303) 377-2559

URGENT: 23 year old guitarist, more or less a beginner, interested in finding other players to practice and jam with. My influences are: classical new age, Vinnie Moore, Racer-X, Cacophany, a little of blues/jazz, but most of all, Heavy Metal. Anyone in the area who is interested, please call or write.

Jacinto Fragoso, Jr.
7014 W. 72nd St.
Chicago, IL 60638

24 year old guitarist, playing two years, looking to join/form a band in the NYC area. Influences include Led Zep, Clapton, Hendrix, ZZ Top.

Gerard Cranston
99 Jervis Road
Yonkers, NY 10705
(914) 476-2748

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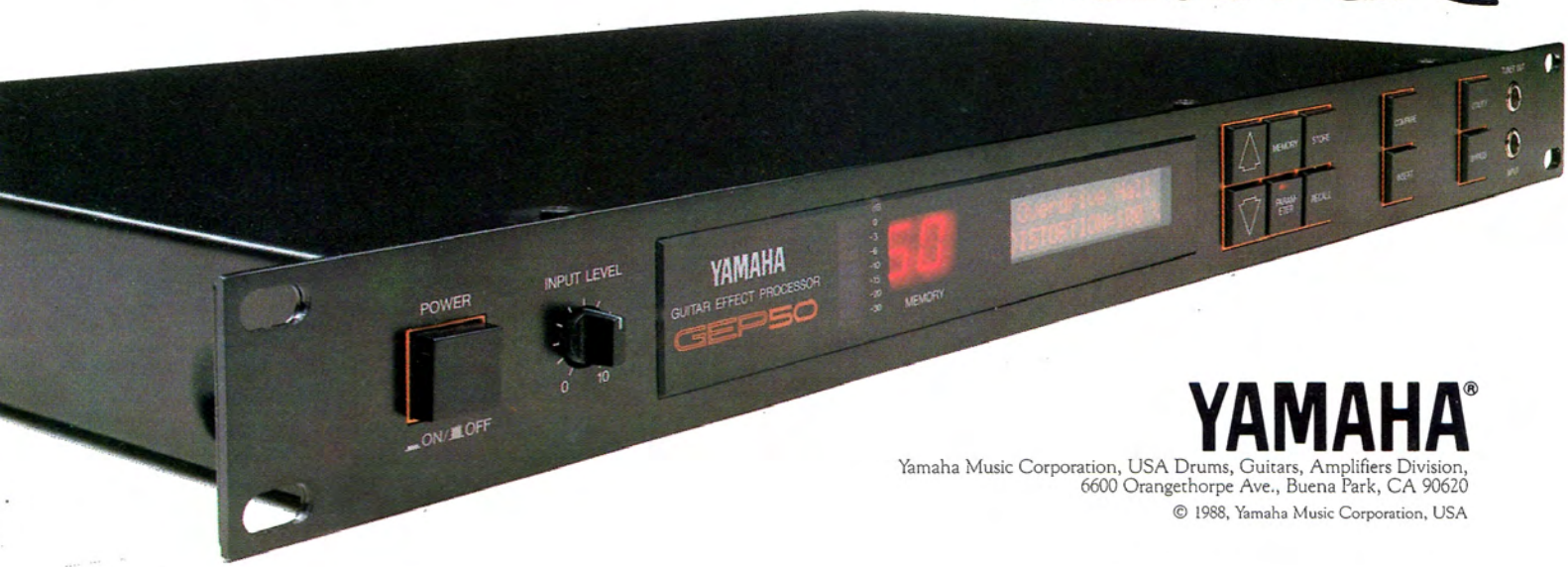

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Continued on Page 119

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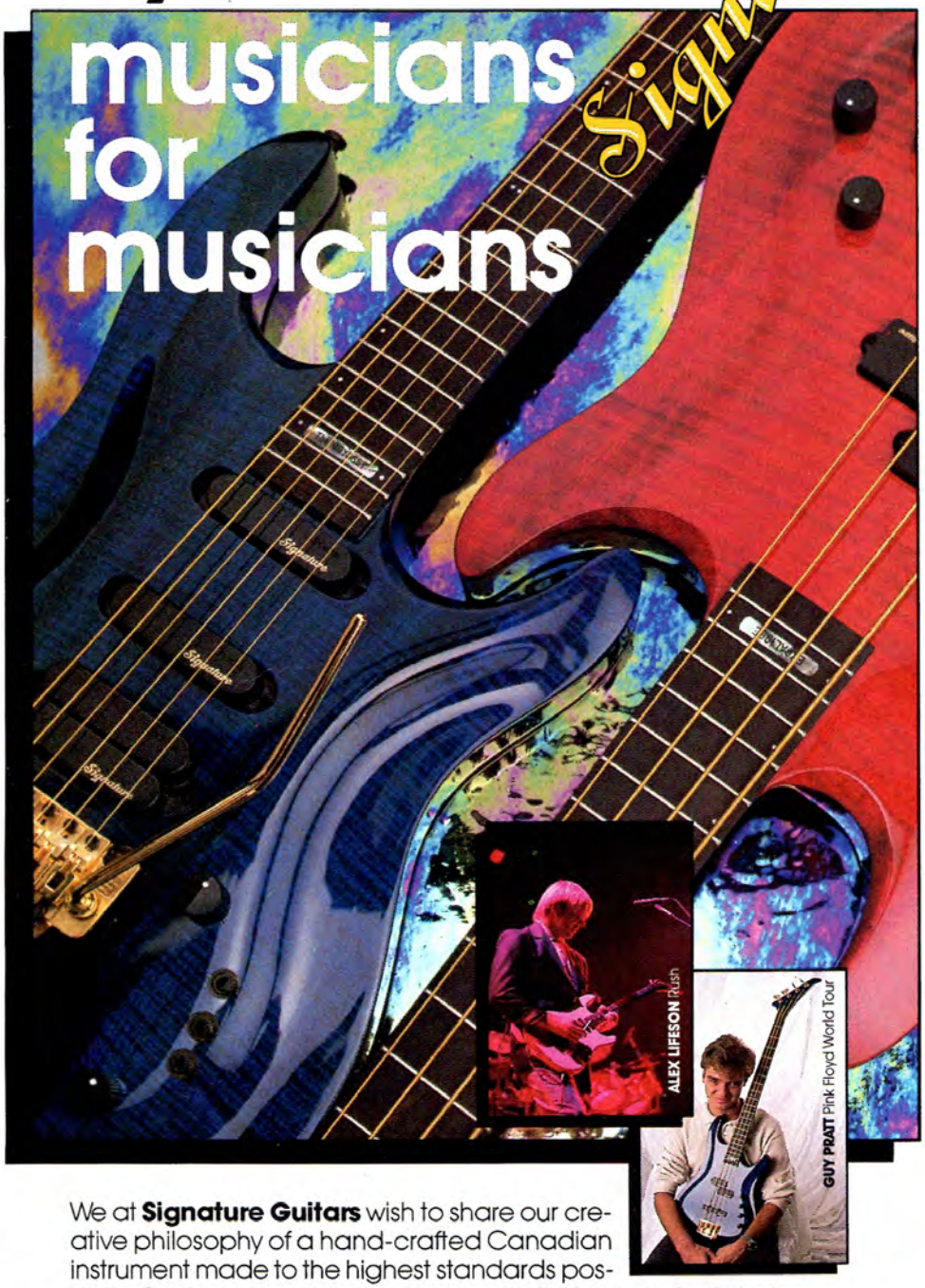

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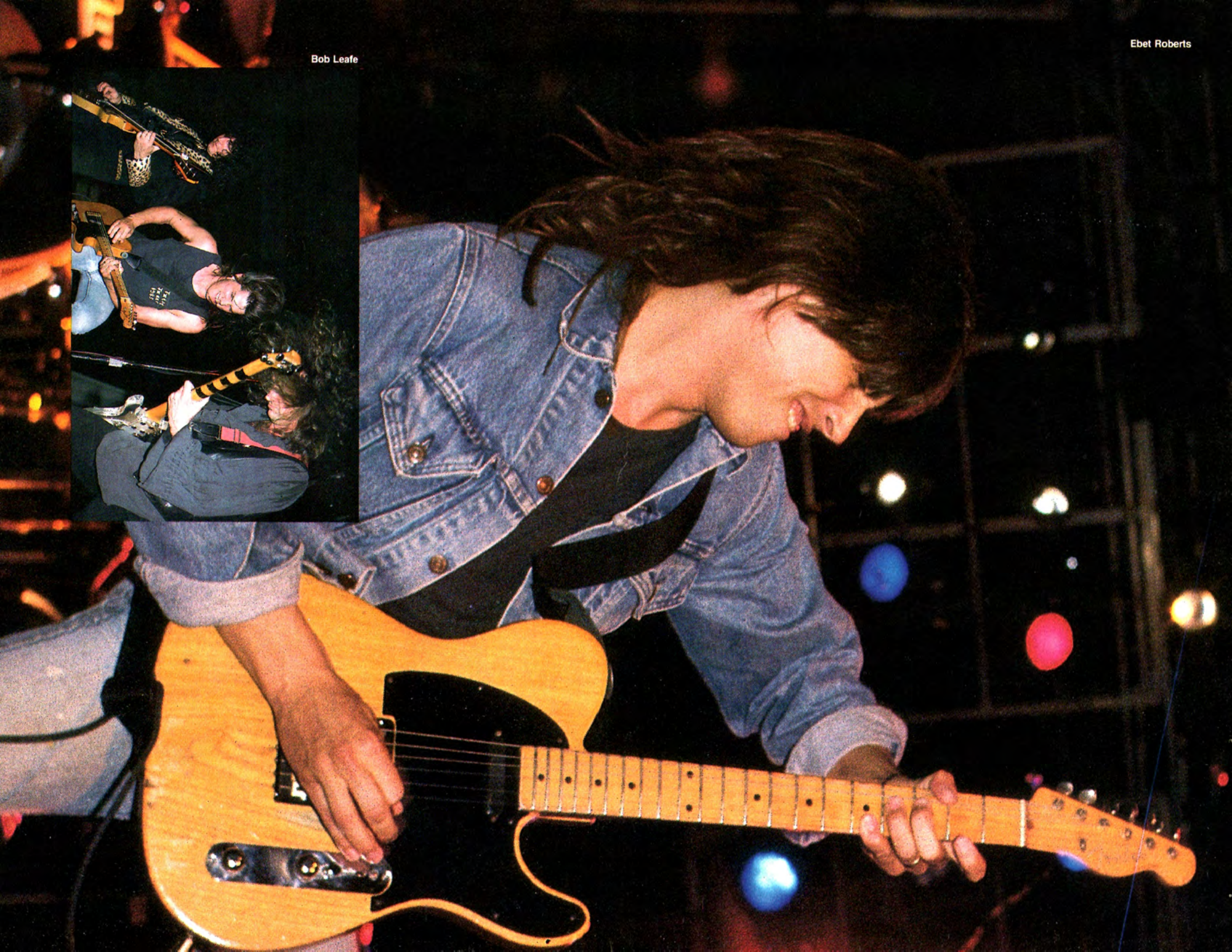
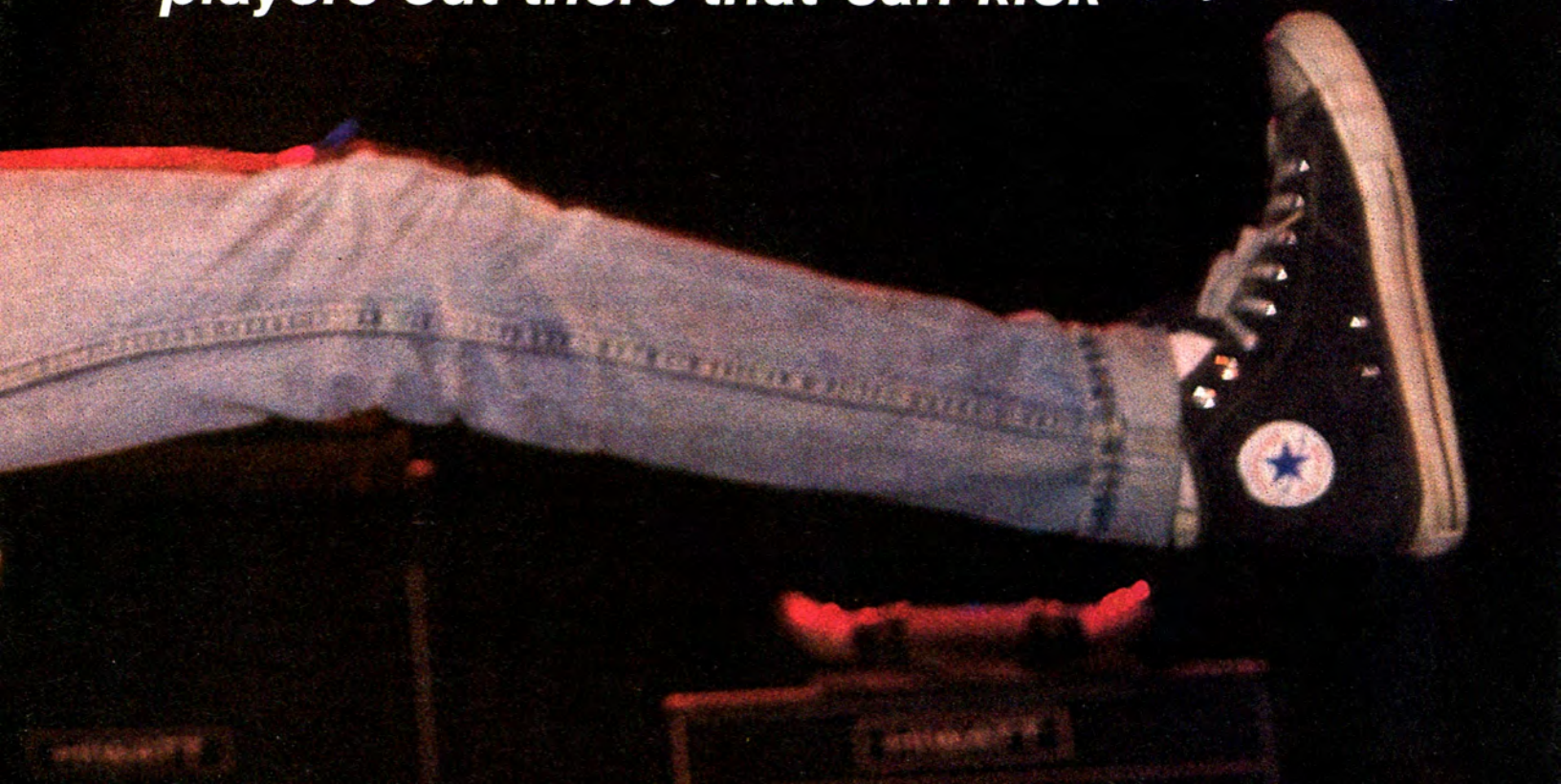


The Band Next Door

By Pete Prown

"I know there's a million guitar players out there that can kick my ass . . ."



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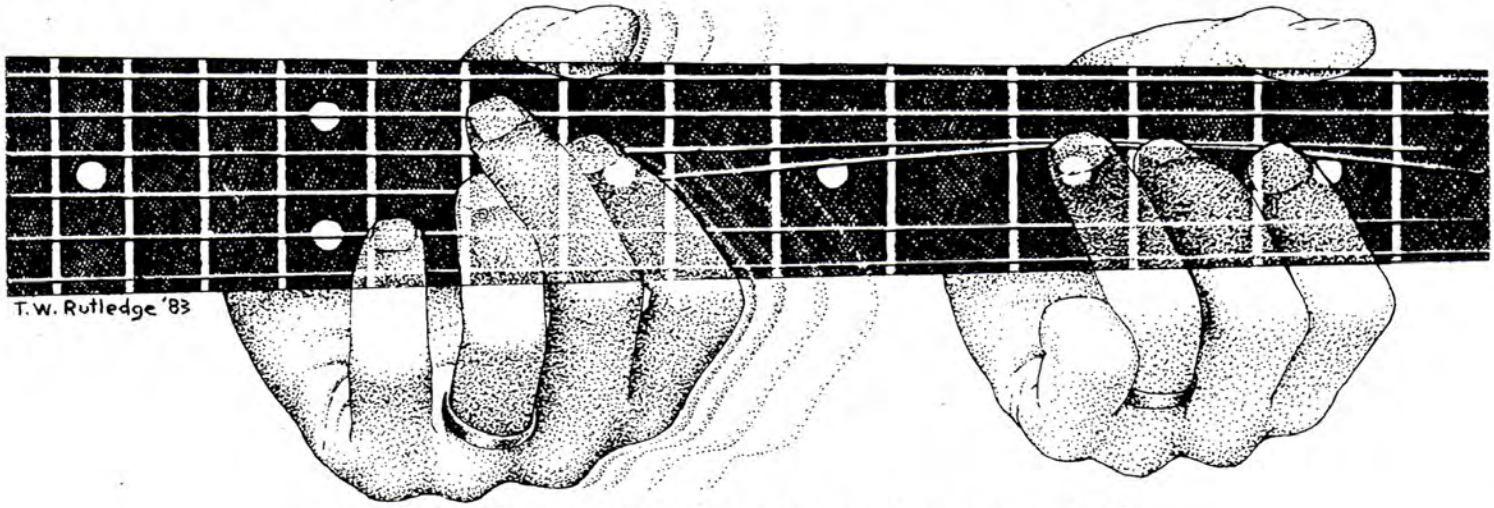

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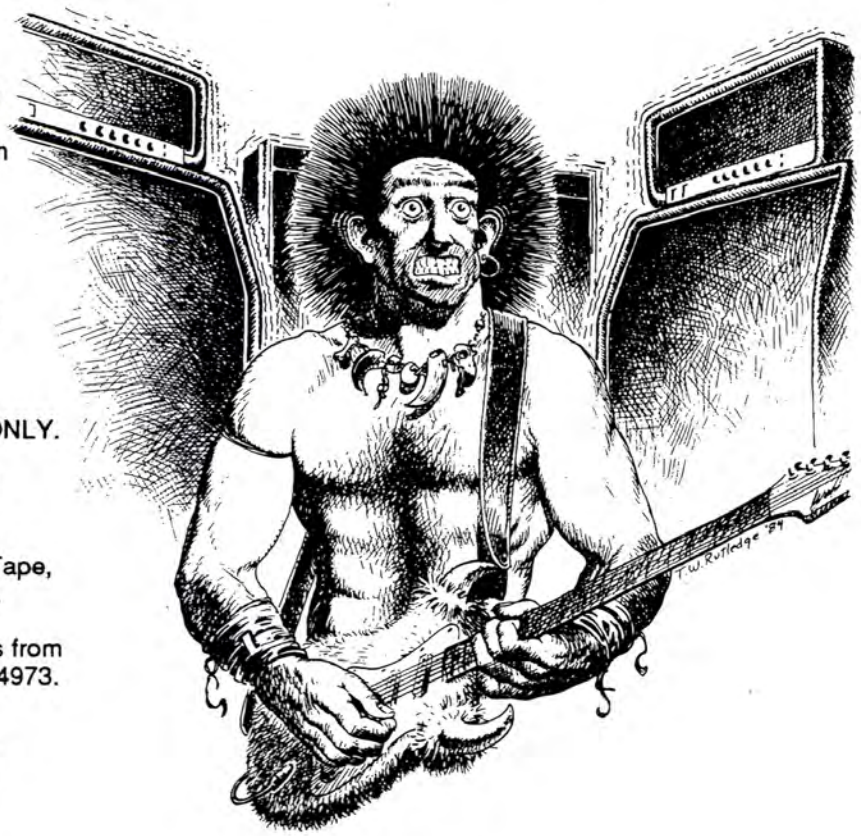


"I know there's a million guitar players out there that can kick my ass," muses Rick Richards in his comfortable Southern drawl, "but that doesn't really phase me. I have my own niche and I'm real comfortable in it. Back in the 70s, when Van Halen came out, I was playing like I do today and I couldn't get arrested. When he came around, I felt like I should practice more and learn his licks, but I've never been disciplined enough to sit down and do my scales and try to see how fast I could play. I come from the old school of just feel, though it's an amazing treat to hear someone like Eddie or Steve Vai play. Staying close to my roots is important to me because you're always rediscovering obscure little tunes that still get you off and you can always go back and still get a charge out of them."

Neil Zlozower

The Band Next Door

In many ways, getting a charge out of rock 'n' roll's roots is what Rick Richards and his band the Georgia Satellites are all about. In contrast to his humility and the gentle humor of his words, Richards is renowned for his eardrum-popping lead style, a roots/metal mixture that has ripped up radio airwaves and concert stages during the past two years. Blending the best of Chuck Berry, Steve Cropper, the Rolling Stones and Led Zeppelin into his playing, Richards' leads and rhythm work with the Georgia Satellites has created one of the most muscular guitar signatures ever heard in rock 'n' roll, a style easily discernible on the band's hits, "Keep Your Hands to Yourself" and "Battleship Chains." The deep reverence for the early guitar sounds of rock that powers the Satellites music is largely founded on the twin guitarmanship of Richards and second guitarist/vocalist, Dan Baird. After scoring big in 1987 with their debut album and its aforemen-

tioned singles, the Southern quartet has come back in '88 with a crucial "make or break" second disk, called *Open All Night*. Wisely, the boys chose not to build up the classic Georgia Satellites with any intricate arrangements or synthesizer tracks and, under the guidance of veteran producer Jeff Glixman (Gary Moore, Yngwie Malmsteen), have created another bare bones rock 'n' roll feast on *Open All Night*, 99% of which is made up of Rick Richards' mercilously unrelenting guitar riffs.

"Guitar-wise, I don't think we did anything too different from the first record," says Richards, "but I think the overall performance of the band is a little tighter and a little better. I do most of the lead breaks with the band, but Dan does his share of soloing, he's a very adept lead player himself. There's a pretty big difference between Dan's playing and mine, sound-wise. He's coming from that Fender school, that clean Tele sound, while I'm coming from the old Gibson school, which is a little crunchier. Glixman, our producer, really accentuates those two different outlooks and makes it work as one big guitar. The guitar tones came out a bit different because we cut them down in Austin, Texas. The Austin music scene is so great, and there's so many great guitar players, that it's real conducive to doing guitar overdubs; I guess there's something in the water down there. I got to see Eric Johnson, which was real inspiring, and David Grissom, who plays with Joe Ely—he's one of my favorites. I cut most of the solos on *Open All Night* live. I very rarely do the same solo twice in a live situation because I'm not one to sit around and study the records. After they're done, I don't even listen to them anymore. There are some scattered riffs I'll go back to onstage, like the lead in "Sheila" and "Keep Your Hands to Yourself," but they're probably the only two guitar parts I have nailed down. In the studio, we just set up and play live and then overdub some vocals and lead tracks and that's about it."

In an era where complex recording techniques are the rule, and basic live-in-the-studio methods are considered passè, Richards and the Satellites stand out that much more for the crackling, electric sound they get on record, as well as for the purity of their roots-rock vision. "The Georgia Satellites sound comes from our influences, the Chuck Berry influence, the Rolling Stones, the Faces. Jeff Glixman has a lot to do with it, too; he's real conscientious about keeping the band sounding very much like we do live in the studio. He's really as adamant about that as we are. I don't know how traditional we are as far as 50's rock goes; we're coming from a little bit later period, more of an early English invasion, as opposed to a rockabilly thing. Still, I'm a tremendous fan of rockabilly, especially Jerry Lee Lewis, Johnny Burnette and the Rock 'n' Roll Trio, Carl Perkins, stuff like that. But I'm more or less from the old HiWatt school—just plug it in and turn it up!

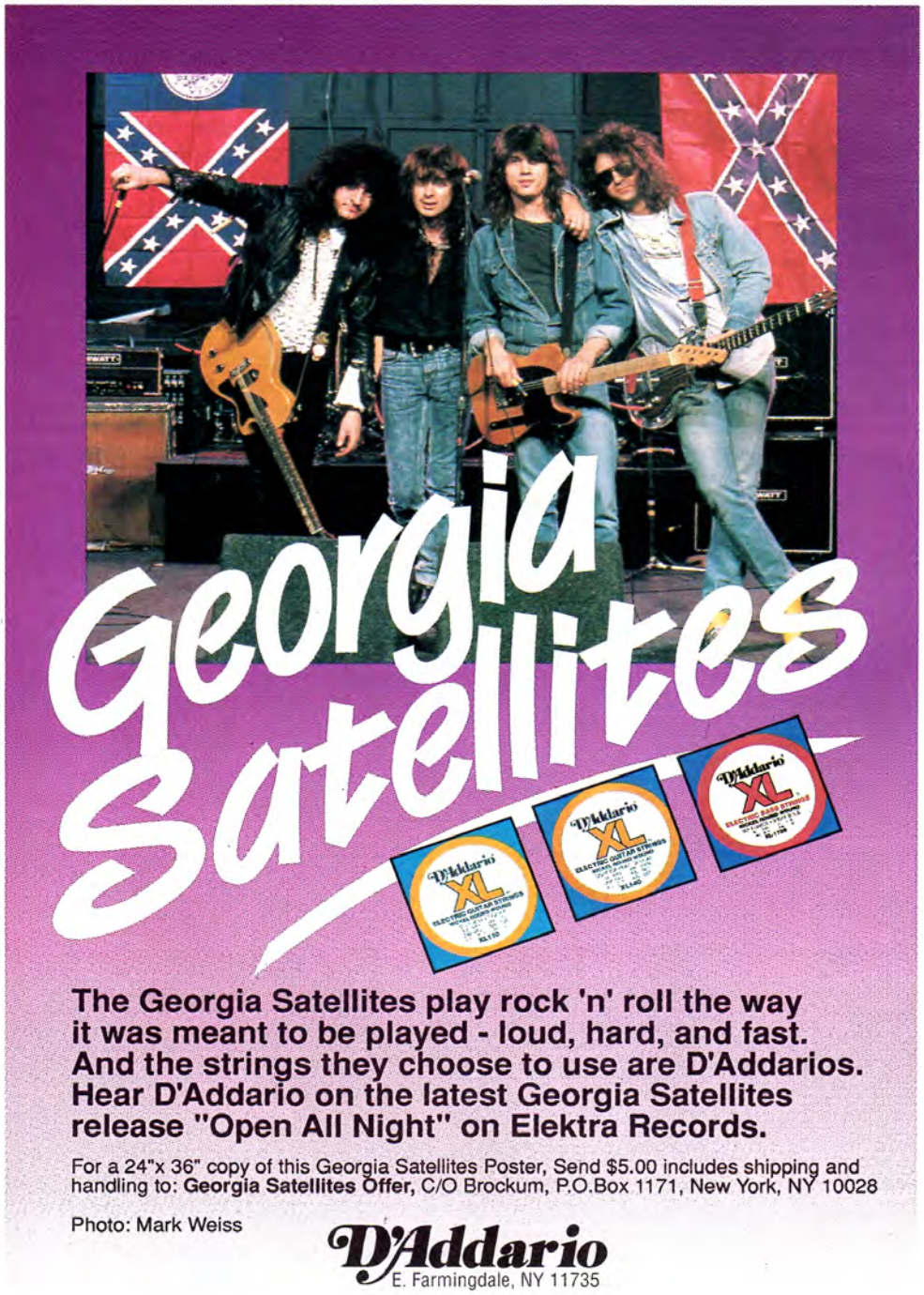
"As far as the rest of my influences, I started out with the old story of growing up with the Beatles on Ed Sullivan and all that English stuff: the Stones, the Animals, the Kinks, Pretty Things. I was so infatuated with anyone that could play anything on the guitar back then, it was amazing. Then when Eric Clapton came along, and naturally Jimi Hendrix, I really began studying their playing as well as Jimmy Page's. That opened up a lot of new avenues for me because before then I was just bashing around on rhythm guitar. But after hearing what Clapton was doing with Cream and Hendrix with the Experience—taking blues licks and turning them into these monster sounds from another world—I started playing a lot more lead. As for songs, I was a big Bob Dylan fan and a big fan of the Band as well. Later, I began listening to country music and found out that there's a lot of really fine guitar players who I had previously disregarded. I mean, there's great country

pickers like Pete Anderson with Dwight Yoakam, who we just did a couple of dates with. I watch him play and have to resign myself to the fact that I'll never be a hot Nashville picker. Being from the South, I was fortunate enough to have radio stations that would play Otis Redding, Wilson Pickett, and all the Stax/Volt stuff. I learned a lot about how Steve Cropper approaches his certain form of restraint that lends itself to that percussive rhythm effect of guitar, as well as ascending two note chords and stuff like that. And, to me, George Harrison is still one of the finest lead players ever, as far as imagination and lending his personal feel to the song he's playing. Of course, I've always loved Keith Richards, he's the best rhythm guitar in the business. The tone he gets on Rolling Stones albums is so nasty, but still so clean. He's one of my absolute heroes."

With this force of guitar influences making up the bulk of his style, Rick Richards approached *Open All Night* with the same aggressive drive that marked the first Georgia Satellites record, but this time he's added a few electric variations to his usual Chuck Berry-meets-Led Zeppelin sound. One of the most exciting tracks on the new set is "Sheila," a power pop dynamo that features one of Richards most melodic solos ever. "That's a very old song, about ten years old," continues the Satellite's axeman. "We've been toying with 'Sheila' throughout our existence and we never really captured it on any of the demos up until now. We were listening to a lot of Thin Lizzy albums at the time, and we started thinking about how Lizzy would approach a song like this. I think this gave the track a little more crunch in the end. The lyrical quality of the solo was inspired by Thin Lizzy's guitar players, who are really great melodic players, as well as by just being in Austin. There's a ballad that I wrote and sang on the album called 'Hand to Mouth.' Doing a ballad is sort of stretching out for us, we didn't do one on the first album. The slide solo I did on that was inspired by David Lindley (lap steel guitarist for Jackson Browne and Linda Ronstadt, among others.) I'm a big Lindley fan and I was trying to emulate him on that, though it's a weak attempt," he laughs. "When we toured with Bob Seger, I also got to know Rick Vito; he really used to blow me away with some of the slide work he did. That was kind of an inspiration, too.

"'Cool Inside' is kind of a departure for us, too, since it's so heavy metal. We didn't know how to approach it at first, but we recorded it at one of those end of the night kind of sessions, where everybody's kind of ragged out or pissed off about something. So we just attacked it, literally." With Richards' distorted power chording and Dan Baird's down-home singing, the track sounds, as their lead guitarist put it, "Like Lynyrd Skynyrd doing 'Locomotive Breath.'" If "Cool Inside" was a departure for the Georgia Satellites, then their cover of the Beatles' "Don't Pass Me By" is an example of how the group can take a song—in this case, Ringo Starr's quirky country ballad from *The White Album* (1968)—and give it the Satellites treatment. True to form, the band tosses the Beatles' stiff original arrangement out the window and turns the track into a rockin' party blowout. Says Richards, "That was an old staple of ours in the bar days. One night we maybe had a coupla drinks and got up to start our set. I began playing that guitar riff at the beginning, and the words just started coming forth by themselves. I think I must have been possessed by the spirit of Ringo! So we just took off and totally smoked on it. Also, having that country feel is right up our alley because a lot of the songs we do have that country tinge to them."

Like the stripped-down rock 'n' roll he plays, Rick Richards' taste in guitar gear is simple, basic, and made to be used at extremely loud volumes. "I'm still using my old Les Paul Juniors—I've got a '58 and a '63—and I've got a '59 Special



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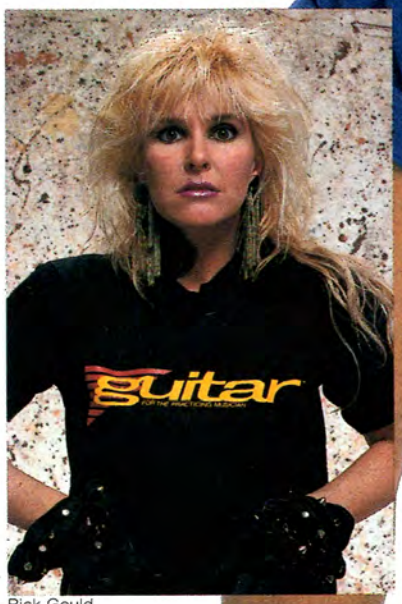

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TJN9

that I'm starting to use more. Of course, I always have the clear plexiglass Dan Armstrong Ampeg tuned to open G for slide. Joe Perry's one of the reasons I play a Dan Armstrong, too. I saw Aerosmith early in their career, and he was playing one and it sounded fantastic, so I hopped right on that bandwagon. Right now, I'm using HiWatt amps exclusively—I have a fifty and a hundred watt that I use. I use no effects at all. Any effects that might be used, which are very minimal, comes from the board, like some echo here and there and a little compression. I actually want to get a wah-wah pedal again; I think the wah-wah's coming back."

While some might think that Richards and, in fact, the entire Georgia Satellites sound is stuck in the past, the truth is that their guitarist is reasonably well aware of what's going on in the guitar world and has simply chosen to stick with what he knows best. "I don't know all the new players because I've been working so hard," says Richards. "I do like Eddie Van Halen, and Eric Johnson is phenomenal. I heard Joe Satriani recently—some of the licks he was playing were right from Mars. But I still think that a lot of the younger guitarists could maybe learn to play with a little more soul. A lot of people can do more with one note than others can do with thirty. Joe Perry is a good example of that. I think he's a good reference point for a guitarist, if you're going to pick someone to be influenced by who's reasonably new, as opposed to going back to Chuck Berry. I think Joe Perry would be a good mentor for a lot of young musicians.

"As far as my own soloing philosophies, I just try to inject my personality and some believability into a lead. I think guitarists should stay within their own parameters, not trying to stretch out into something they can't recreate; they should just be honest about what they can and can't do. As well, I think good rhythm playing is probably more important than good lead playing, because without it you could be creating a trainwreck as opposed to a really tight song. One of my favorite rhythm players is Pete Buck of R.E.M. He really prides himself on the fact that he's so proficient with his right hand. To me, he's like the mast of that band. Like Keith Richards, he sets the pace, the feel, and the structure of R.E.M. tunes. Believe it or not, I can get the same satisfaction out of strumming a good tune on a beat-up acoustic as I do wailing through a Marshall on lead. From what I gather, those guitar institutes that are around today turn out some mighty fine players. But now there's a million guitar players out there who are really good and that creates a lot of competition, especially in heavy metal and progressive music. I hear some guys playing so fast, you'd think they were getting paid by the note. It's a shame that they're not digging Chuck Berry or Joe Perry because they're really missing something."

As one might expect from seeing their rowdy videos or high energy concerts, Rick Richards and the rest of the Georgia Satellites crew like to play live more than a little. In fact, it's almost an obsession. As Richards explains, "I very much prefer playing live to recording. Recording is very tedious to me; I can only stand being in the studio for a few hours before I go completely ape. I just love playing in a new city every night, plus we have a great road crew, so that helps a lot. I have a great guitar tech named Steve Winstead who really takes care of my stuff. That's one of the advantages of the success we've had: I don't have to worry about saving up my money to get some guitar strings or in case an amp head blows. Just being able to travel around doing gigs worry-free and seeing the reaction we get—well, that's the best part of the whole damn thing!"

While *Open All Night* did not become the Top Twenty blockbuster that their debut was, it nonetheless has garnered critically favorable reviews. This record-

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☐ **Tape 12** Daydream; Morning Star; The Taker; Tears of Sahara (Moore/Macalpine).

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ing has also served to consolidate the Georgia Satellites sound, while also mixing other rock forms (namely ballads and more commercial power pop tunes) into their trademark three-chord guitar rock, which is ably represented on the album in tracks like "My Baby," "Mon Cheri" and "Down and Down." But what's next for a band who've already found their rock 'n' roll niche and are content to stay there for the duration, unless a significant drop in record sales prompts a serious revision of the Georgia Satellites musical direction?

"I'd like to do a live album in the next year," hopes Richards. "Last year we did fourteen months on the road with Tom Petty, Bob Seger and David Bowie, and the band became much tighter. I heard some of our earlier live stuff and we walked the line on a few things; you never knew when things were totally going to fall apart. But now we could do a decent rendering of our live stuff, which can be pretty electrifying. As far as musical changes in the future, I just don't know. I mean, having a keyboard player on *Open All Night* was a big step for us, but Ian McLagan (longtime keysman for the Rolling Stones and the Faces) did a stellar job and made such great things happen. We do love bluegrass and on the next album I think we'd like to approach some acoustic stuff. Rick Price, our bass player, is really a proficient mandolin player and we'd like to get in on some of that. But it's pretty much going to remain plain ol' us. As far as this whole roots or rockabilly revival thing goes, I think it's really refreshing to be playing this kind of music now. The people who are now getting success from this, like Robert Cray and Brian Setzer, are all deserving and they've all done their homework. What we're all really doing is paying homage to the musicians who set the precedents for rock 'n' roll.

"Other than that, we just try to have fun when we play. When we get up on stage, whatever crap has been going on previously that day or that week becomes totally forgotten and we just play to have fun. You gotta laugh sometimes, too, because you can't take everything too seriously or you'd be a morbid son-of-a-bitch all the time. Like when the syntho-pop thing was happening, we were definitely out in the rain on that one; and then when the heavy metal thing started coming back, we still didn't fit the bill. Someone just told me that the group sounds like 'the band next door," sort of an everyman's band. That's okay with me. We're just a loud-ass rock 'n' roll guitar band and there's nothing wrong with that. Sometimes we have so much fun that I think we're getting away with murder."

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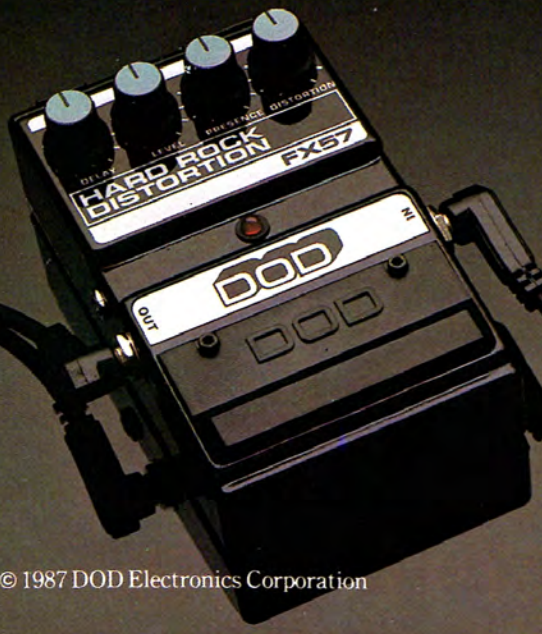

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GIT BIT PIT VIT

By Andy Aledort

CAN I PLAY WITH MADNESS

The introduction to this tune features multiple layers of rhythm guitars, as two guitars play the power chords and a third plays the sixteenth-note pedal tone figure (this guitar was probably doubled also). This has been arranged for two guitars here, one in slashes playing power chords and the other playing the pedal tone part. On the recording, you will notice discrepancies between the two power chord guitars; the most prominent parts from both were used to create a cohesive single part.

Iron Maiden play with the groove a bit in this tune, as the chorus is played slightly faster than the verse sections; this serves to drive the tune a little harder and increase the dynamic impression. This section, like the introduction and verses, features first position chords exclusively, used for their rich, sustaining qualities. The interlude section features a shift in tempo to a slower, heavier groove, utilizing E pentatonic minor (E,G,A,B,D) for four bars, modulating to G pentatonic minor (G,Bb,C,D,F), and then back to E. Note the key changes.

The guitar solo is over a double-time groove, with lines based on E pentatonic minor. None of these riffs are particularly hard to recreate, but you should dig in with the pick hand and fret the notes firmly to recreate the solo properly. There is a brief usage of G pentatonic minor (G,Bb,C,D,F) over the G5 chord, preceeding the recap. Note the subtle tempo changes coming out of the solo section and moving into the final chorus.

BAD MEDICINE

The synthesizer riff in the intro has been arranged for guitar here, featuring triple-stop chord voicings. Richie Sambora's wall of sound may be attributed to multiple layering of the same rhythm part, but his basic sound is extremely dense and rich with harmonic overtones (those Bob Bradshaw rigs sound pretty good, don't they?). The chorus rhythm part features extensive use of first position chords, combined with single-note lines which are doubled by the bass. In the final bar of the section preceeding the first verse, we hear Richie's infamous talk box, used to great extent on the hit "Livin' on a Prayer." This device feeds an amplified, distorted guitar signal through a tube which the guitarist holds in his mouth, allowing him to form words, with the guitar signal acting as his vocal chords. The verse rhythm part is reminiscent of Dire Straits' "Money for Nothing," in that the tone is very distorted and midrange-y, and is picked with the fingers. Use the thumb for the sixth and fifth strings, the index finger for the fourth string, and the middle finger for the third string. The structure of this tune is essentially that of a twelve-bar blues, utilizing the first ten bars of that established structure, before moving into the pre-chorus. The guitar solo is based primarily on E pentatonic minor (E,G,A,B,D) with brief usage of the sixth (C#) and the major third (G#). The double-stop riff in bars one and two could be articulated with pull-offs instead of picking each sixteenth-note. The tremolo bar riff in bars five and six provides a bit of a mystery, as there are a variety of ways this riff could be articulated. It is notated here with a sequence of fretted notes and open strings, with haphazard natural harmonics on the open strings. This riff could also be recreated by severely wanging the bar with the fret hand, while picking open strings and creating harmonics above the pickups with the pick hand (as Sambora seems to do in the video). The fast sextuplet riff in bar eight is based primarily on E Dorian (E,F#,G,A,B,C#,D) with a few haphazard notes thrown in. The rideout features some variations on the basic chorus rhythm part, so study them carefully and see how Sambora mixes it up to keep it movin' and groovin.'

SUITE: JUDY BLUE EYES

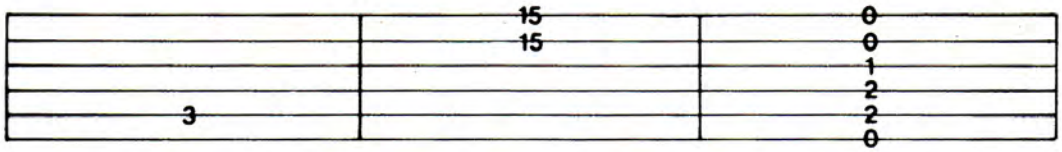
The main rhythm guitar on this tune is a six-string acoustic tuned to "Bruce Palmer Modal Tuning" (E,B,E,E,B,E,low to high). Steve Stills frets double-stops on the top two strings while strumming this massive E5 chord, creating a droning sound similar to Eastern ragas and sitar music. During the verse sections, three guitars can be heard: the six-string acoustic hard left in the stereo pan, a twelve-string acoustic dead center, and a distorted, chorused electric guitar hard right (sounds like a Telecaster). The twelve-string has been forsaken for simplicity's sake, as there is so much going on with the other two guitars. Stills is to be commended for how well the six-string acoustic and the six-string electric rhythm parts work together, as the electric combines single-note lines with syncopated chordal accents. Both parts stand on their own as solid rhythm parts, so either, or a combination of bits from both can be played if performing this piece on one guitar. During the fourth verse, Stills plays little fills on the electric guitar; these fills are based on E pentatonic minor (E,G,A,B,D). The double-stop riff in bars six and seven (over the A chord) is based on A Mixolydian (A,B,C#,D,E,F,G). During the following chorus, this guitar utilizes E pentatonic major (E,F#,G#,B,C#). The following half-time section features three guitars, arranged here for one guitar, utilizing as much from each as possible. The guitar solo is performed on the modally tuned guitar, again using open drone strings extensively. Stills' lines here are based primarily on E major (E, F#, G#, A, B, C#, D#) and E Mixolydian (E,F#,G#,A,B,C#,D). The "Do Do Do" section features a solid rhythm part which is a two-bar phrase repeated throughout this section. One last note: get some friends together and work out the three-part harmonies; it's all right there, and it will help to improve your reading as well as your overall musicianship.

WHILE MY GUITAR GENTLY WEEPS

Vinnie Moore went out of his way to recreate this Beatles classic as accurately as possible, while instilling his own musical personality. The intro melody, originally played on piano, sounds great here on guitar. Notice also Vinnie's subtle use of the tremolo bar, with hammer-ons, pull-offs and slides, invoking George Harrison's vocalizations. Vinnie improvises on the melody in bars seven, eight, fifteen and sixteen of the A major section, utilizing E major (E,F#, G#,A, B, C#, D#). During the second verse, Vinnie plays a great tapping riff in bars seven and eight; the lines are based on the A blues scale (A,C,D,Eb, E, G) with brief use of the second (B). Vinnie does a nice job of recreating Eric Clapton's solo, especially in simulating Eric's great vibrato, before going off on his own flight of arpeggiated fancy. Notice Vinnie's clear articulation and precise attack. During the last verse, Vinnie sneaks in a piece of the melody of his own "Daydream" (see GUITAR, February '88) in bar twelve. Vinnie's soloing during the outro is all based on A Aeolian (A,B,C,D,E,F,G) and he displays his excellent technique to the fullest with some lines reminiscent of Al DiMeola. This is a great tune to work on for the chops building, as Vinnie's standard of execution is so high.

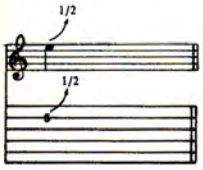
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

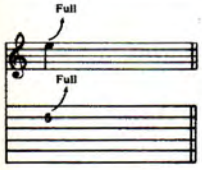


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

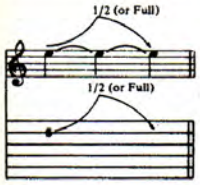
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



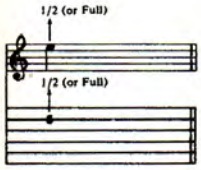
BEND: Strike the note and bend up ½ step (one fret).



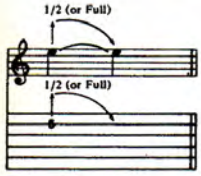
BEND: Strike the note and bend up a whole step (two frets).



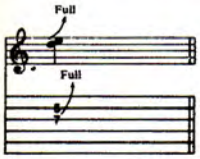
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



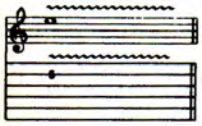
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

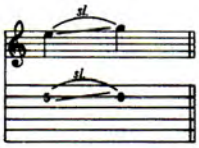


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

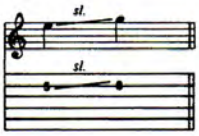


VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

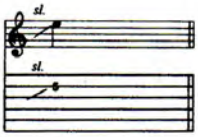
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



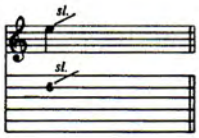
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



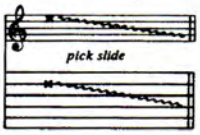
SLIDE: Same as above, except the second note is struck.



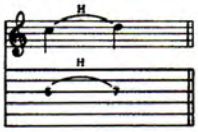
SLIDE: Slide up to the note indicated from a few frets below.



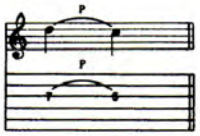
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



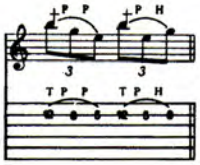
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



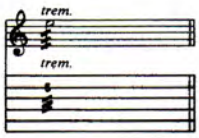
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



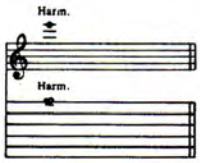
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



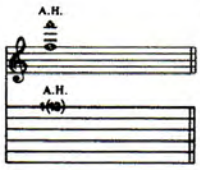
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



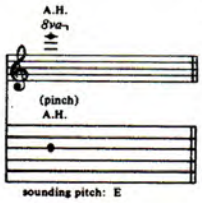
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



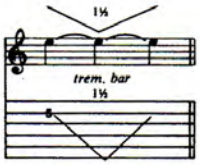
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



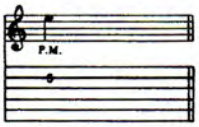
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

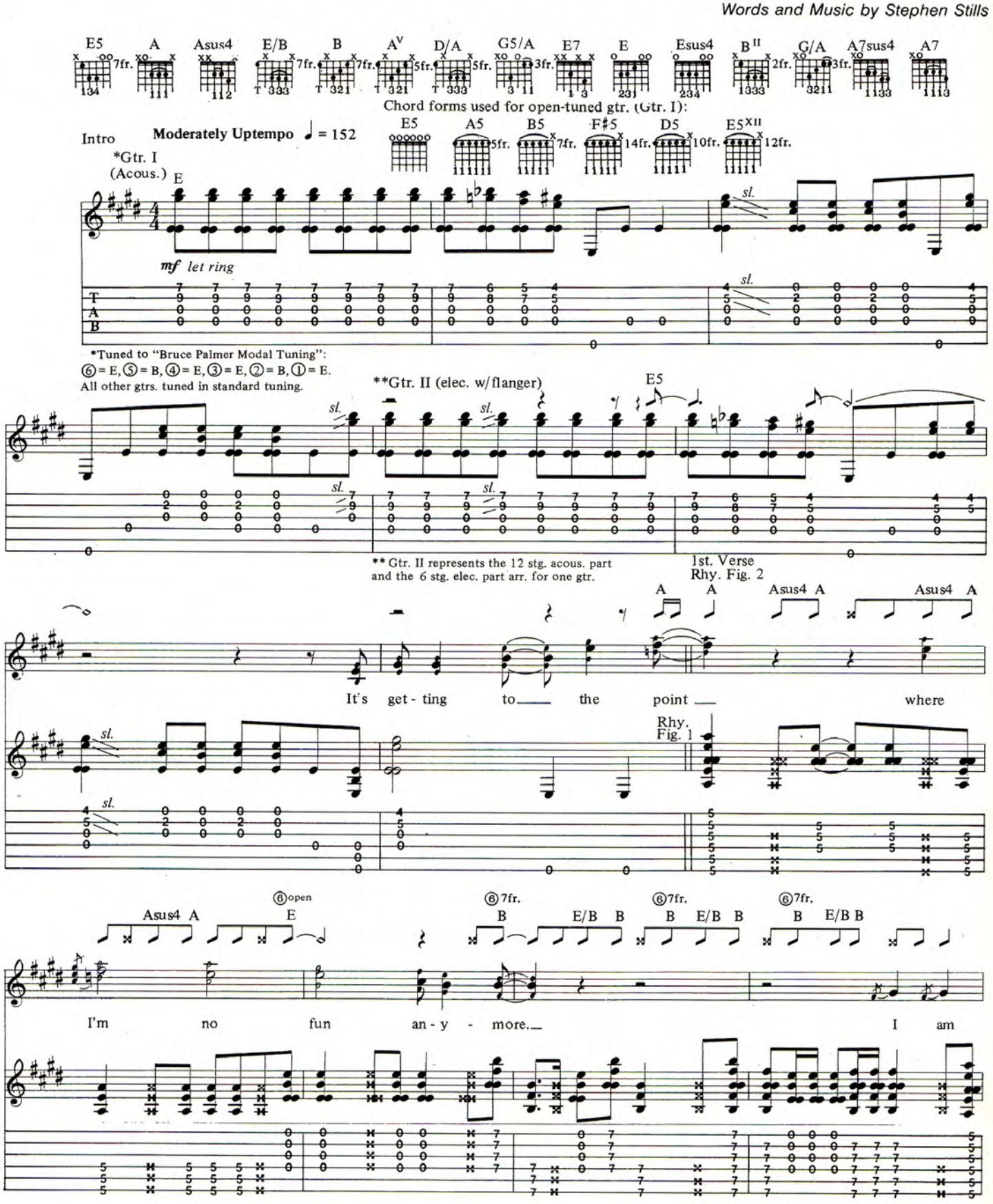
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

Tablature Explanation page 34

SUITE JUDY BLUE EYES

As Recorded by Crosby, Stills and Nash
(From the album CROSBY, STILLS AND NASH /Atlantic Records)

Words and Music by Stephen Stills



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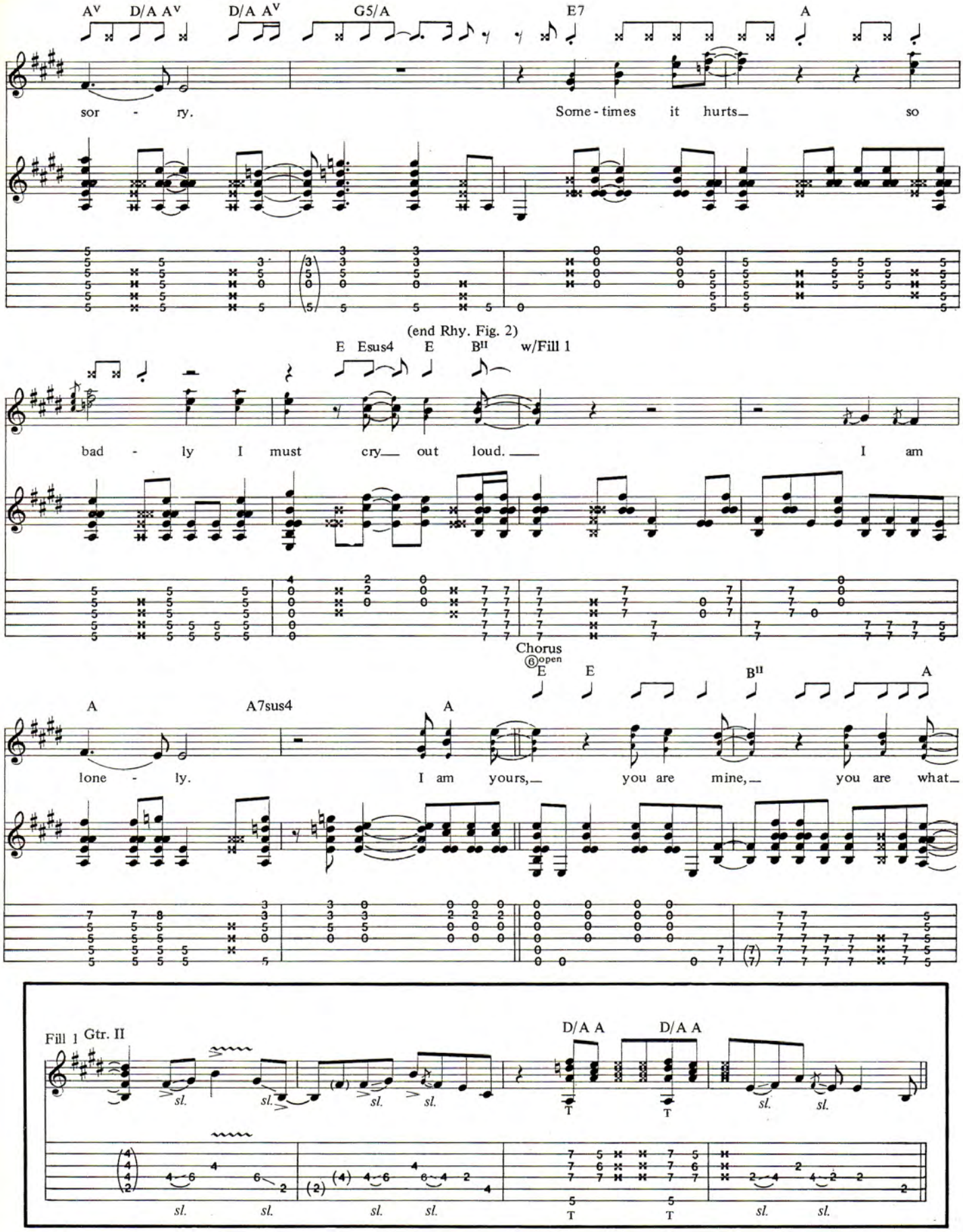

A^v D/A A^v D/A A^v G5/A E7 A
sor - ry. Some - times it hurts so
(end Rhy. Fig. 2)
E Esus4 E B^II w/Fill 1
bad - ly I must cry out loud. I am
Chorus
⑥open
E E B^II A
A A7sus4 A
lone - ly. I am yours, you are mine, you are what
Fill 1 Gtr. II
D/A A D/A A
sl.
T

①open ② A G/A ⑥open E E A Asus4 A A7

you are. You make it hard. Re-

(end Rhy. Fig. 1) Rhy. Fig. 1A

2nd Verse w/Rhy. Fig. 1 & 2

A E

mem - ber what we've said and done and felt a - bout each oth-

B Gtr. II plays Fill 2 A A7sus4 E Gtr. II resumes Rhy. Fig. 2

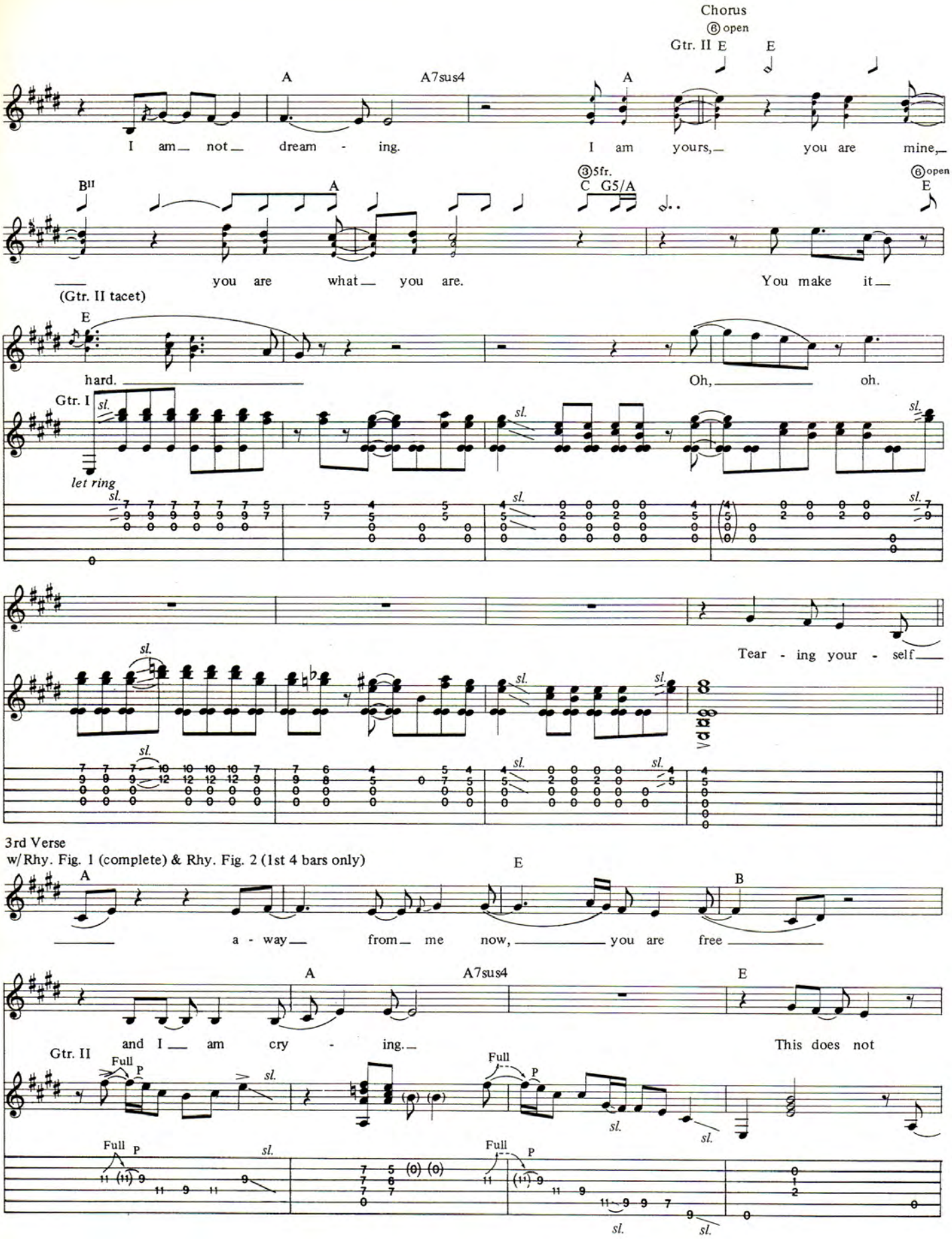
er. Oh, babe, have mer - cy. Don't let the past

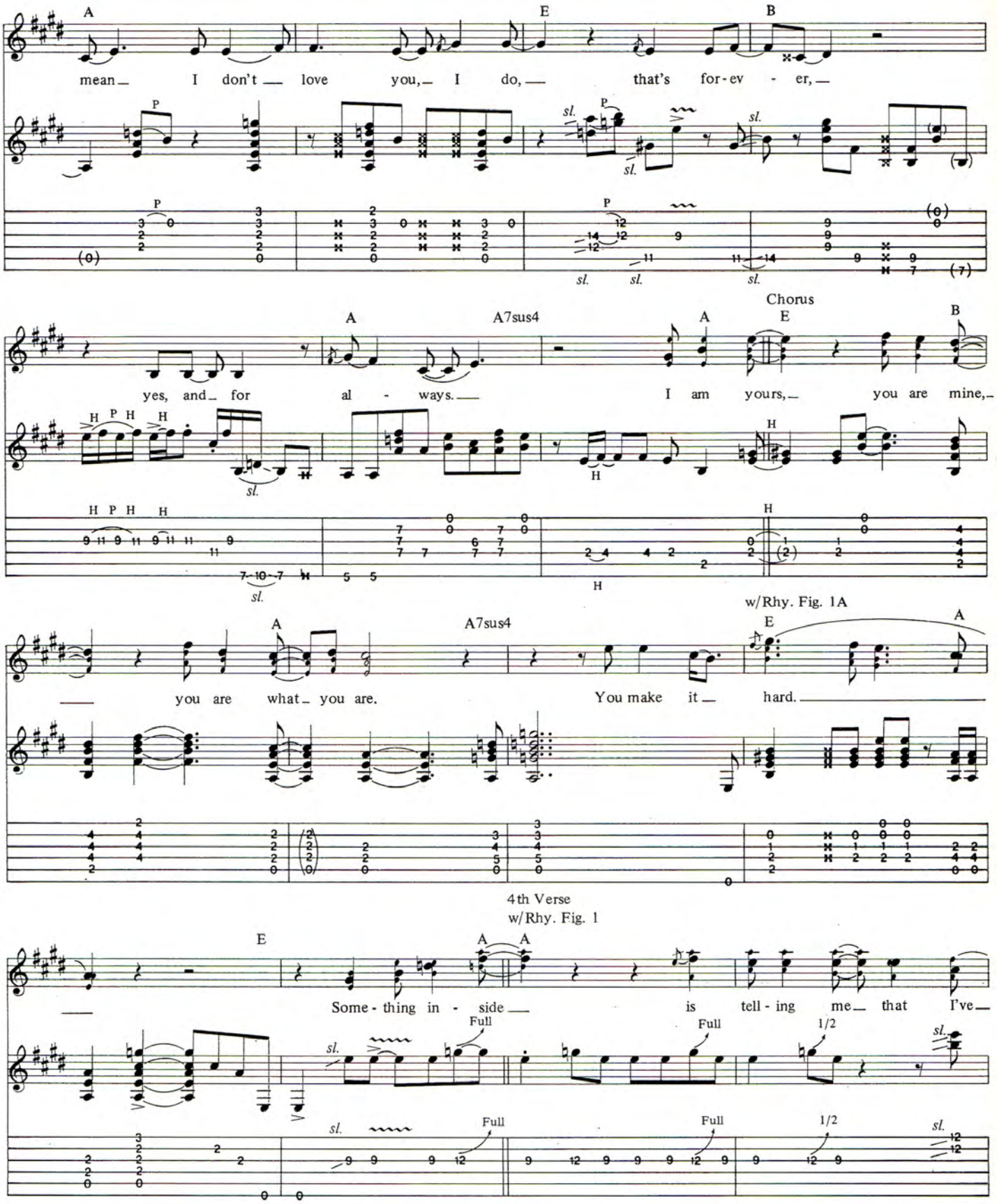
A E w/Fill 3 B

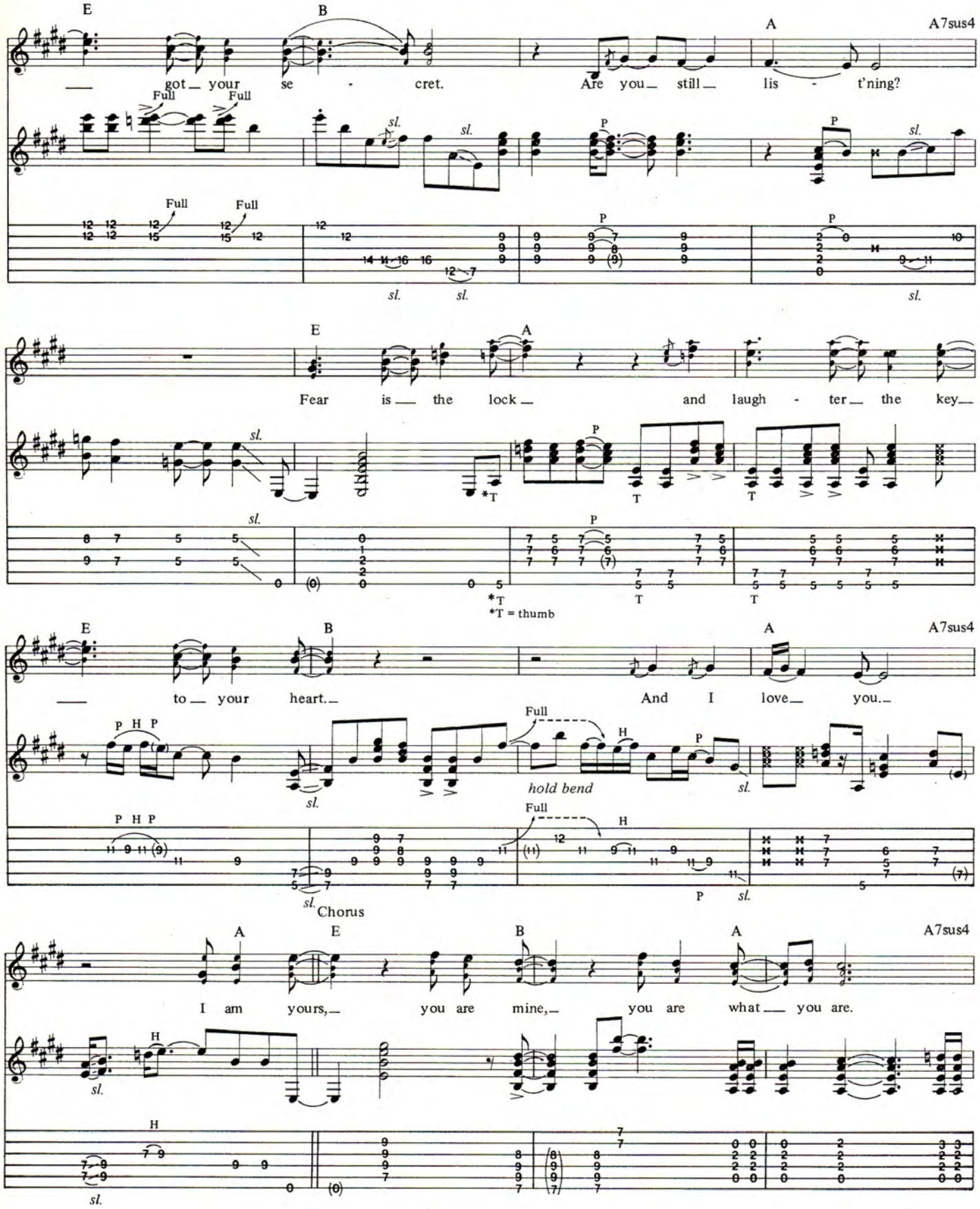
re - mind us of what we are not now.

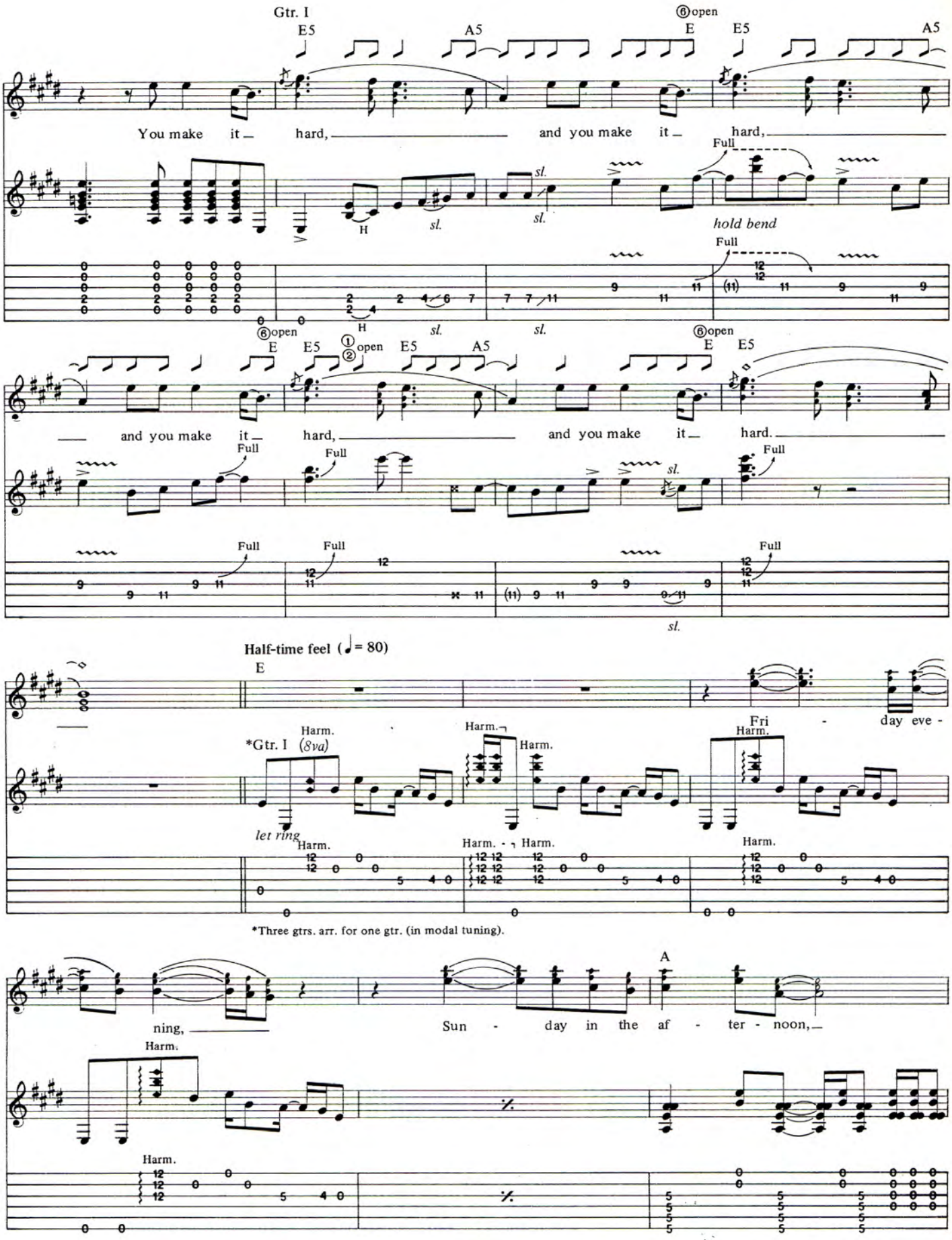
Fill 2

Fill 3

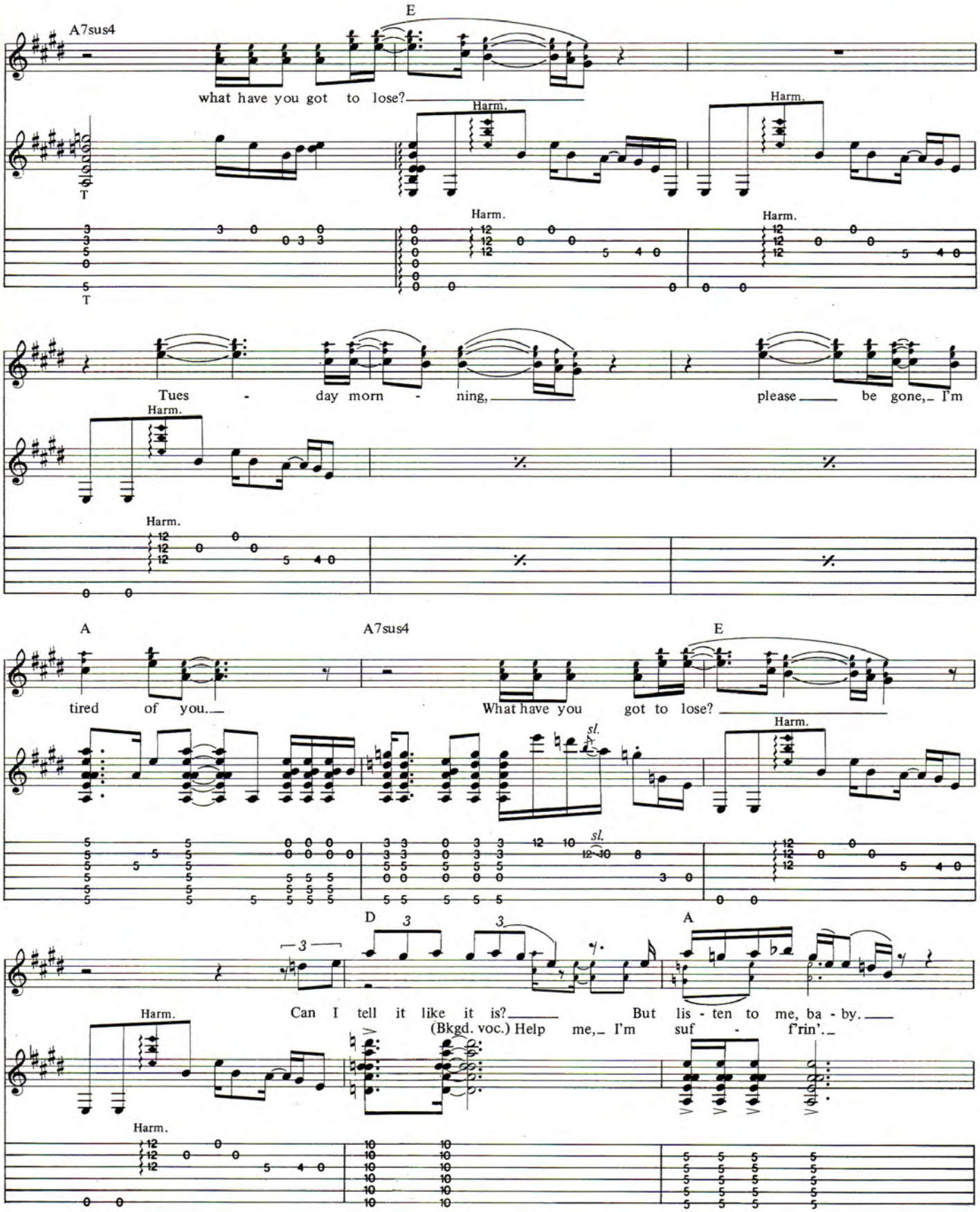

Chorus
⑥ open
Gtr. II
E
A
A7sus4
I am not dream - ing.
I am yours, you are mine,
B11
③5fr.
C G5/A
⑥open
you are what you are.
You make it
(Gtr. II tacet)
hard.
Oh, oh.
Gtr. I
let ring
sl.
Tear - ing your - self
3rd Verse
w/Rhy. Fig. 1 (complete) & Rhy. Fig. 2 (1st 4 bars only)
a - way from me now, you are free
and I am cry - ing.
This does not
Gtr. II
Full
P

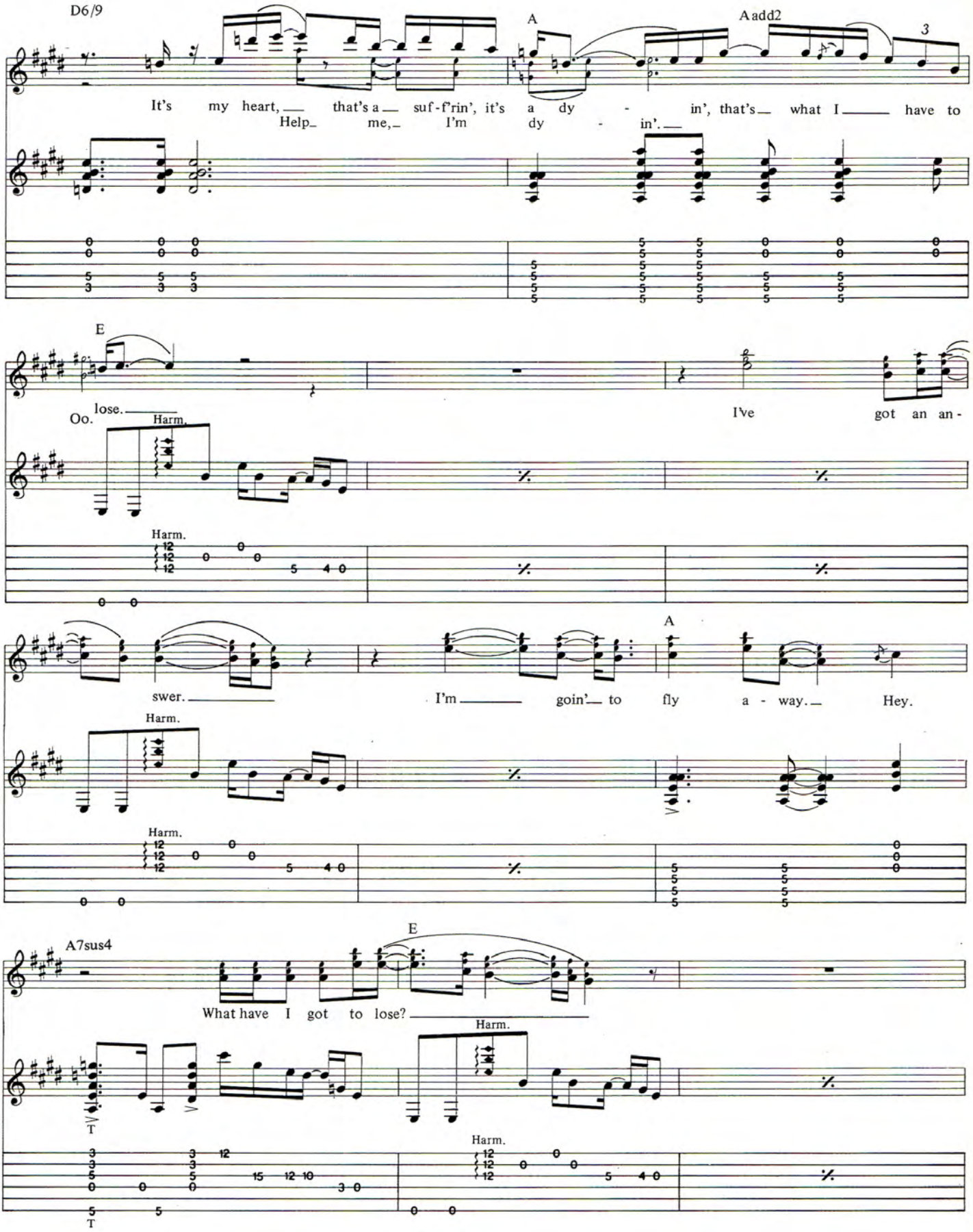

A
E
B
mean I don't love you, I do, that's for-ev - er,
P
sl.
A
A7sus4
A
Chorus
E
B
yes, and for al - ways. I am yours, you are mine,
H P H H
H
you are what you are. You make it hard.
A7sus4
w/Rhy. Fig. 1A
E
A
4th Verse
w/Rhy. Fig. 1
E
A
A
Some - thing in - side is tell - ing me that I've
Full
1/2

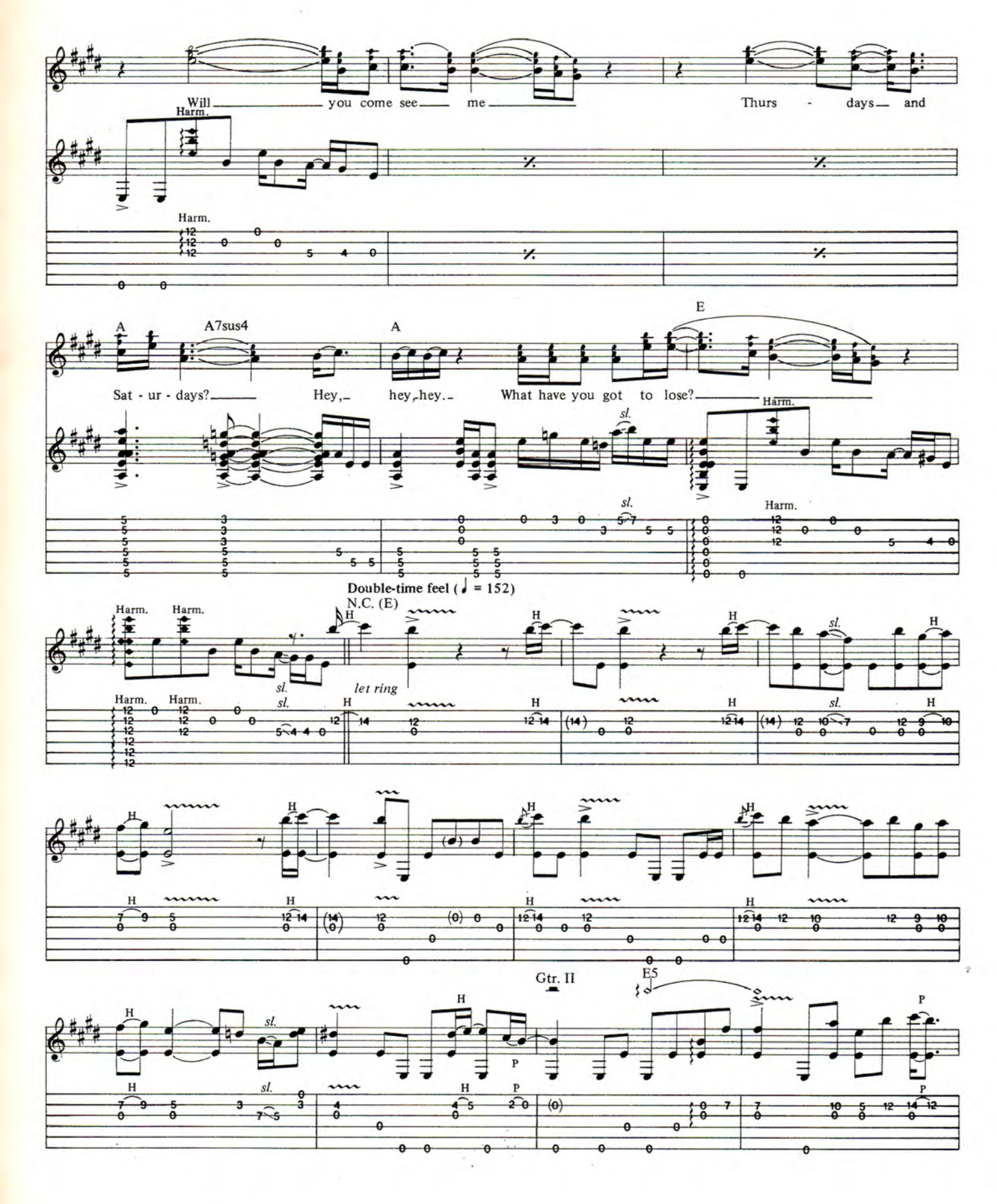

E
B
A
A7sus4
got your se - cret. Are you still lis - t'ning?
Full
Full
sl.
P
Fear is the lock and laugh - ter the key
*T
T
*T = thumb
to your heart. And I love you.
P H P
hold bend
H
Chorus
I am yours, you are mine, you are what you are.

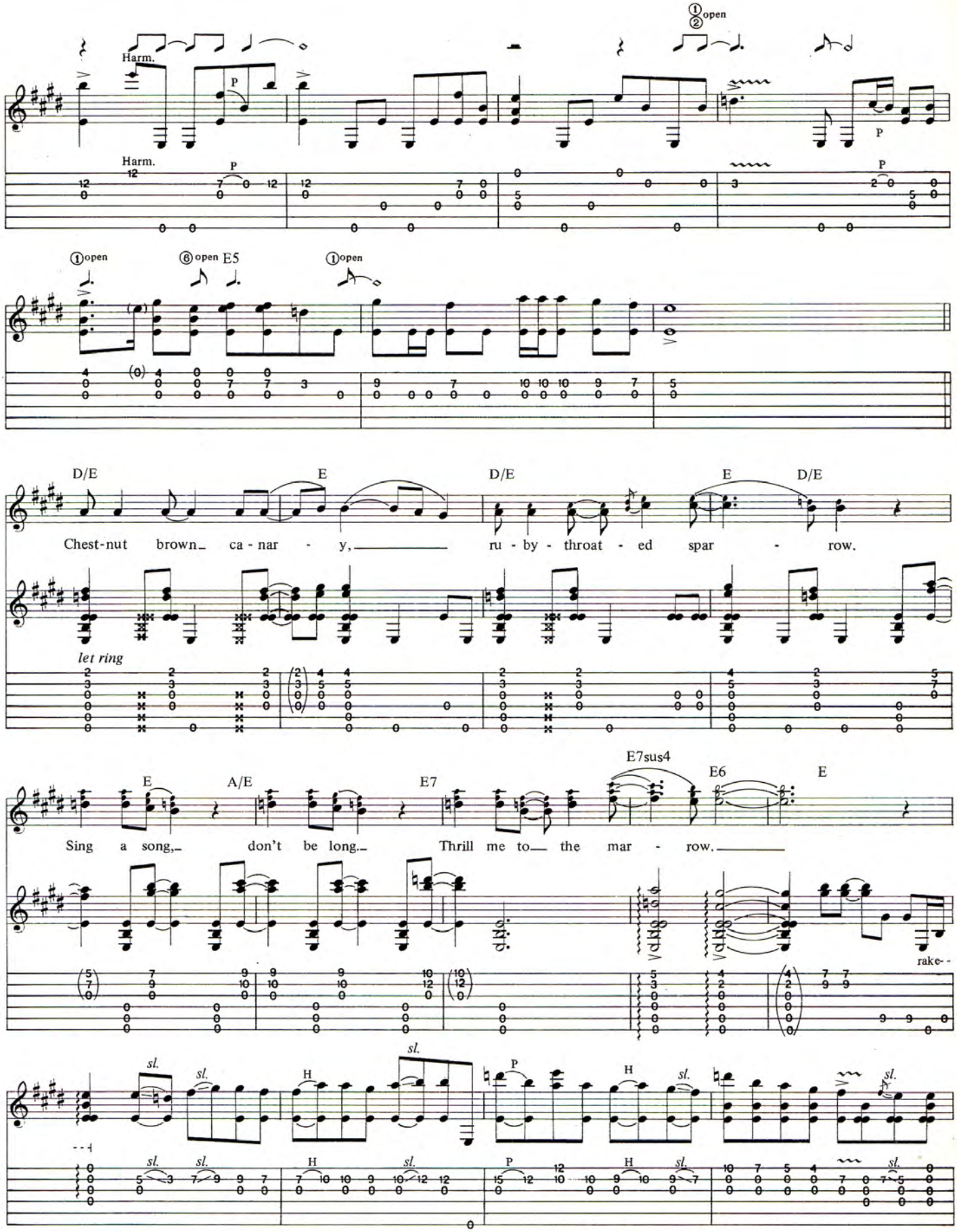


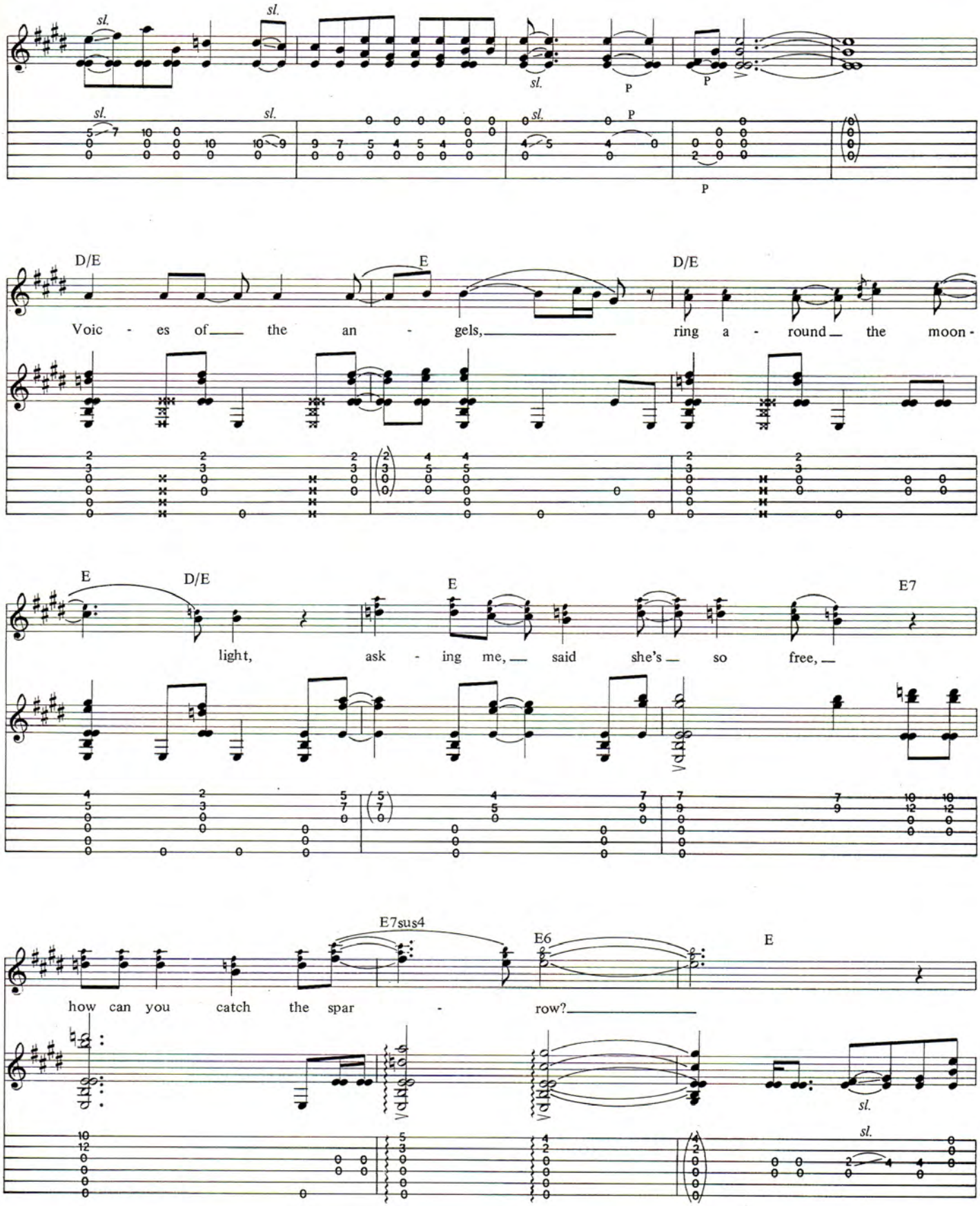
*Three gtrs. arr. for one gtr. (in modal tuning).

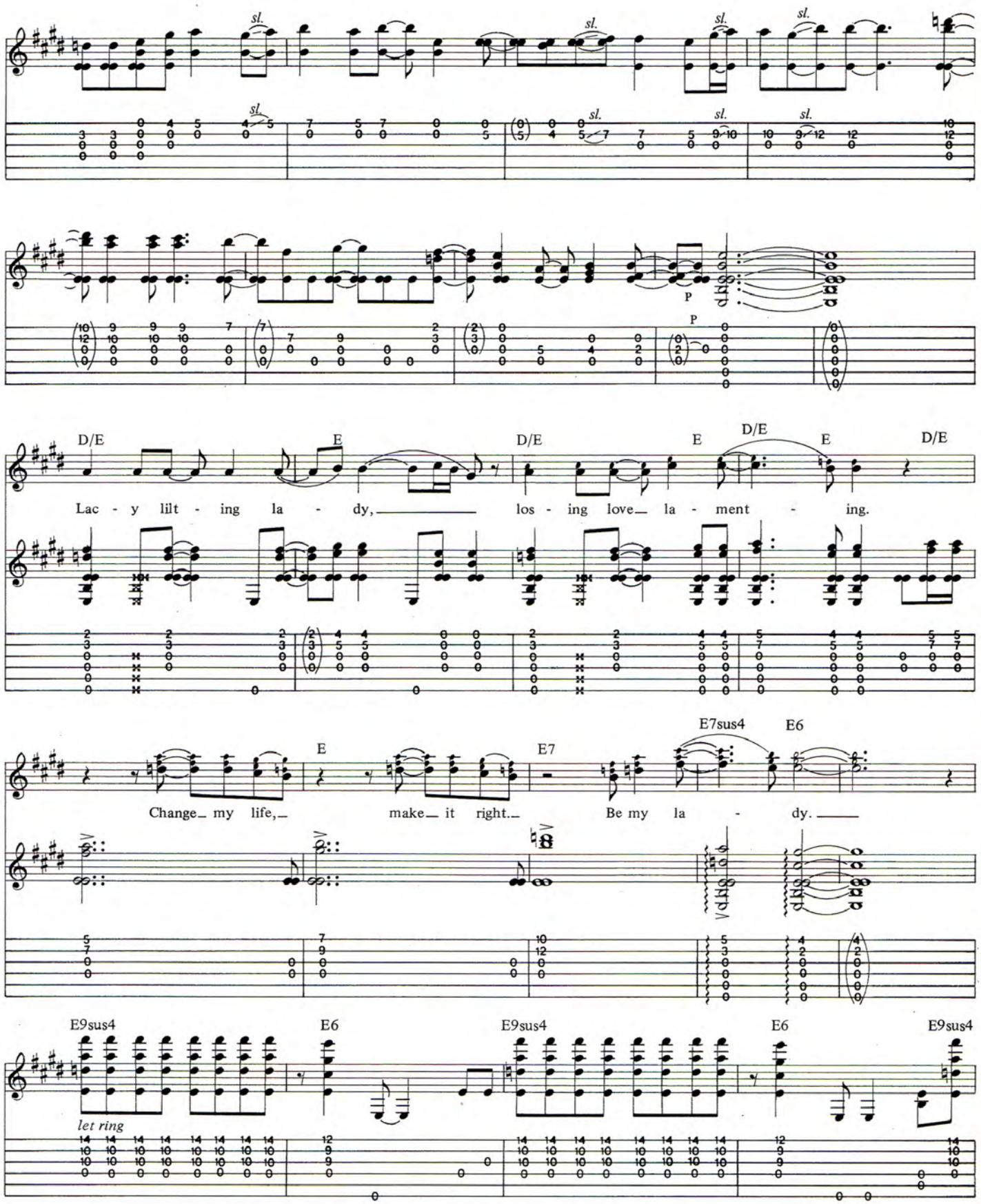

A7sus4
E
what have you got to lose?
Harm.
Tues - day morn - ning,
please be gone, I'm
tired of you.
A
A7sus4
E
What have you got to lose?
sl.
D
A
Can I tell it like it is?
But lis - ten to me, ba - by.
(Bkgd. voc.) Help me, I'm suf - f'rin'.

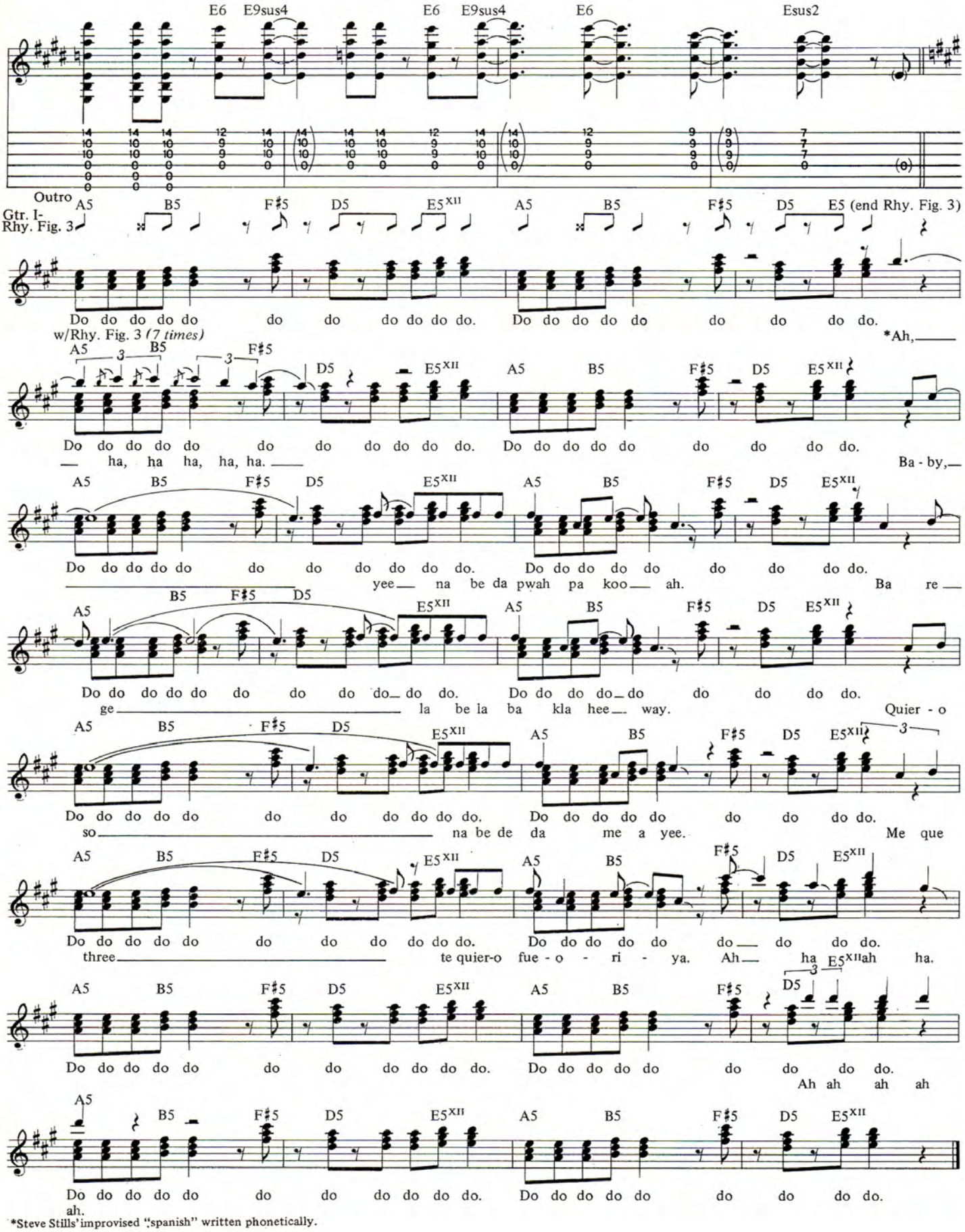

D6/9
A
Aadd2
It's my heart, that's a suf-f'rin', it's a dy - in', that's what I have to
Help me, I'm dy - in'.
E
Oo. lose.
Harm.
I've got an an-
swer.
I'm goin' to fly a - way. Hey.
A7sus4
What have I got to lose?
T


Will you come see me Thurs - days and
Harm.
A
A7sus4
A
E
Sat - ur - days? Hey, hey, hey. What have you got to lose?
sl.
Double-time feel (♩ = 152)
N.C. (E)
let ring
H
P
Gtr. II
E5


Harm.
P
①open
②open
①open
⑥open E5
D/E
E
Chest-nut brown ca-nar-y, ru-by-throat-ed spar-row.
let ring
A/E
E7
E7sus4
E6
Sing a song, don't be long. Thrill me to the mar-row.
rake-
sl.
H
P


sl.
P
D/E
E
Voic - es of the an - gels, ring a - round the moon -
light, ask - ing me, said she's so free,
E7
E7sus4
E6
how can you catch the spar - row?


sl.
P
D/E
E
Lac - y lilt - ing la - dy, los - ing love la - ment - ing.
Change my life, make it right. Be my la - dy.
E7
E7sus4
E6
E9sus4
let ring



*Steve Stills' improvised "spanish" written phonetically.

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Tablature Explanation page 34

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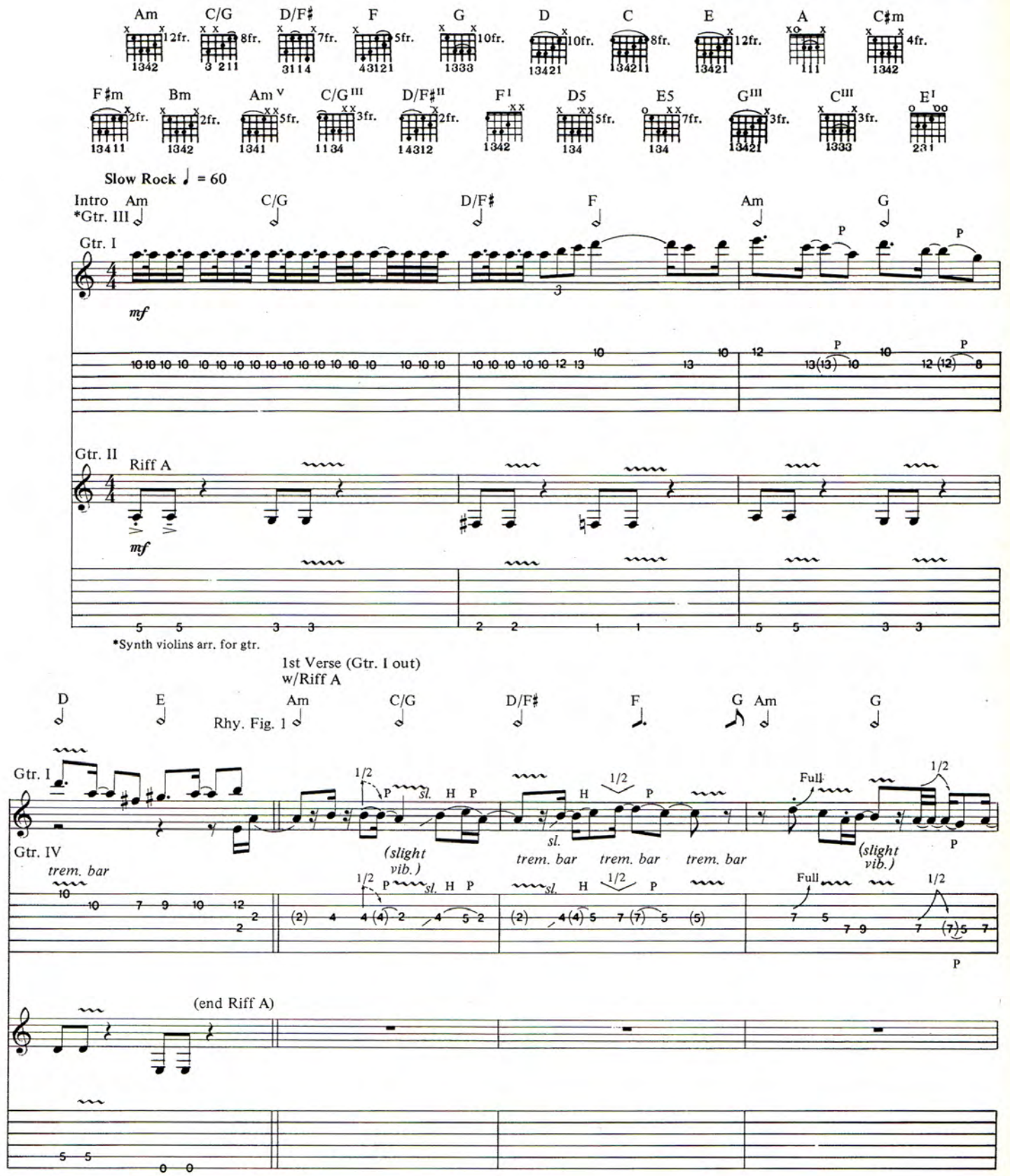
As Recorded by Vinnie Moore
(From the album TIME ODYSSEY/Polygram Records)

Words and Music by George Harrison



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w/Riff B

D E Am C/G D/F♯ F G

Gtr. V

trem. bar grad. descent trem. bar (both notes vib.) trem. bar

Am G C E (end Rhy Fig. 1) Rhy. Fig. 2 (Gtrs. II & III) A C♯m

Chorus

Gtr. IV (Gtr. V out) Gtr. V

grad. bend trem. bar (both notes vib.) grad. release trem. bar

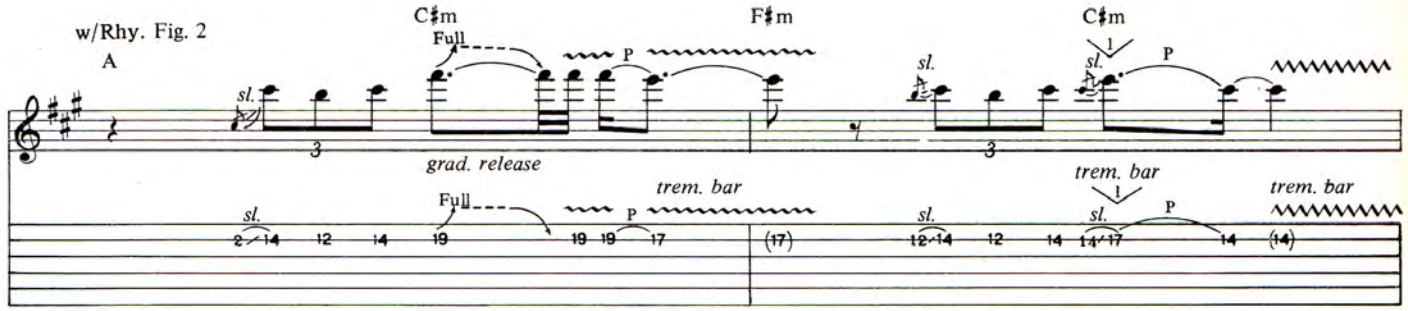
F♯m C♯m Bm (end Rhy. Fig. 2) w/Riff C

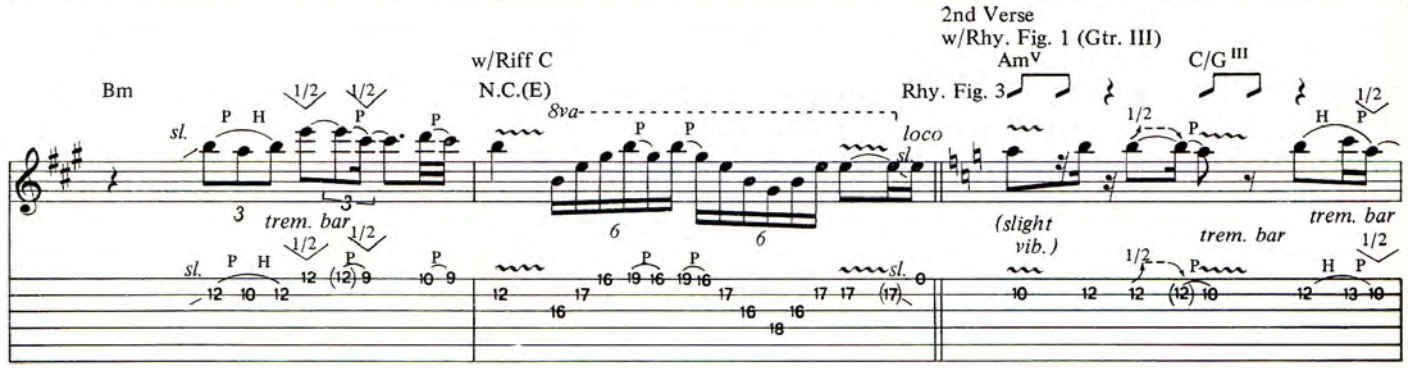
N.C. (E)

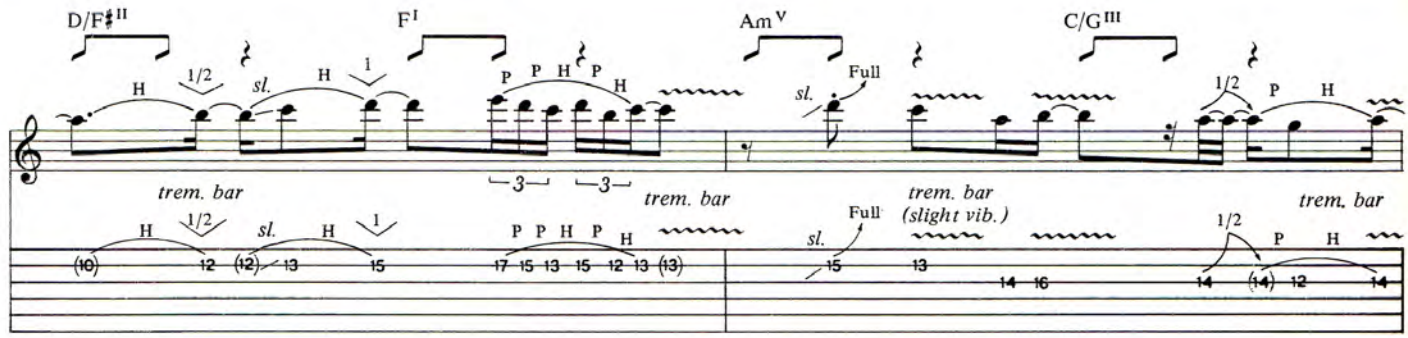
trem. bar trem. bar trem. bar

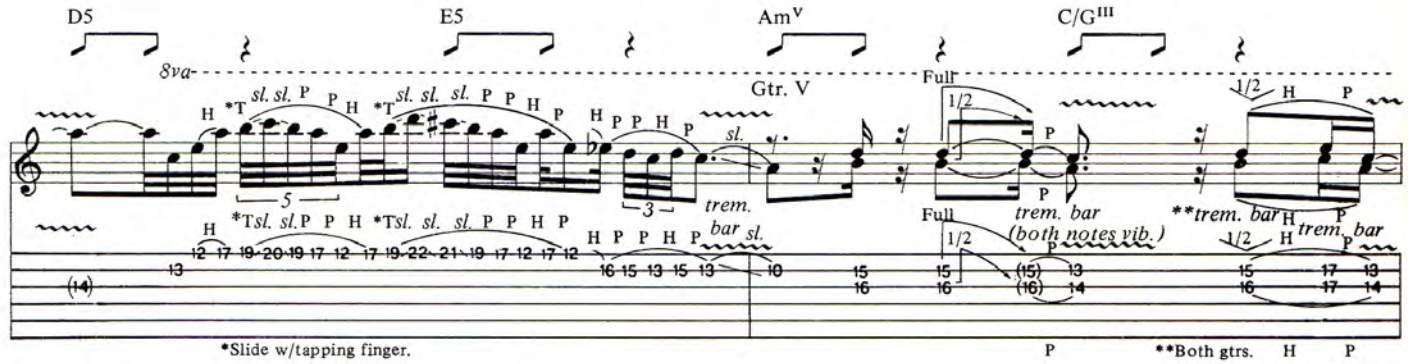
Riff B
Gtr. II

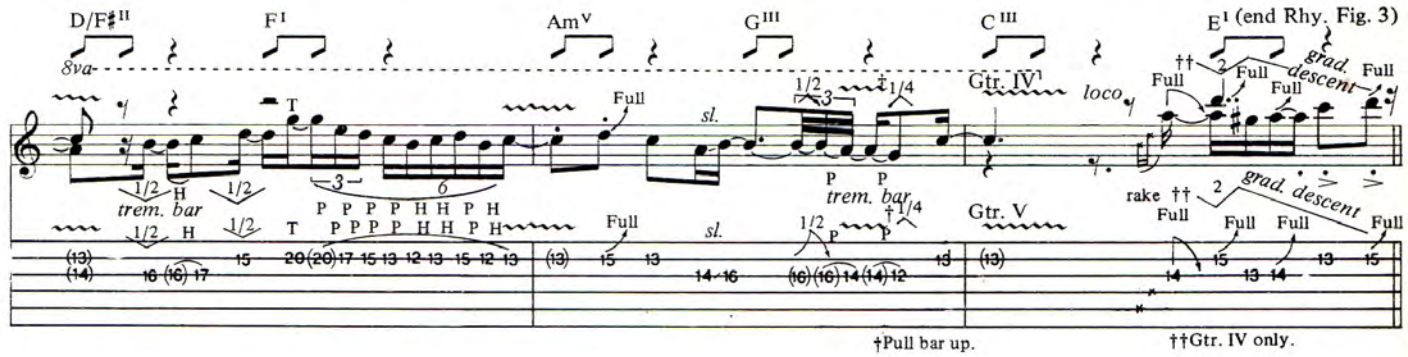
Riff C
Gtr. IV N.C. (E)
Gtr. II


w/Rhy. Fig. 2
A
C♯m
F♯m
C♯m
Full
sl.
grad. release
trem. bar


Bm
w/Riff C
N.C.(E)
8va
loco
2nd Verse
w/Rhy. Fig. 1 (Gtr. III)
Am V
C/G III
Rhy. Fig. 3
trem. bar
(slight vib.)


D/F♯ II
F I
Am V
C/G III
trem. bar
(slight vib.)


D5
E5
Am V
C/G III
8va
Gtr. V
trem. bar
(both notes vib.)
*Slide w/tapping finger.
**Both gtrs.


D/F♯ II
F I
Am V
G III
C III
E I (end Rhy. Fig. 3)
8va
Gtr. IV
loco
grad. descent
trem. bar
Gtr. V
rake
†Pull bar up.
††Gtr. IV only.

Guitar solo I
w/Riff A & Rhy. Fig. 1

Gtr. V

Am C/G D/F♯ F G Am G

grad. bend

w/Riff B

D E Am C/G

8va

D/F♯ F G Am

8va loco

grad. release

Chorus
w/Rhy. Fig. 2

C E A C♯m F♯m C♯m

Gtr. V

Gtr. IV

grad. release

trem. bar

Bm

w/Riff C
N.C. (E)

w/Rhy. Fig. 2

A C♯m

F♯m C♯m Bm

w/Riff C
N.C. (E)

8va

3rd Verse
w/Rhy. Fig. 3 (Gtr. II) & Rhy. Fig. 1 (Gtr. III)

Am V loco — C/G III — D/F♯ II — F I — 8va — Am V loco — C/G III

(slight vib.) — trem. bar — trem. bar — trem. bar — (slight vib.) — trem. bar

D5 — E5 — Gtr. V — Gtr. IV — Am V — C/G III — D/F♯ II — F I

6 — 6 (Both notes — **trem. bar — trem. bar — trem. bar

**Both gtrs.

Outro
Guitar solo II
w/Rhy. Fig. 1 (till fade) & Riff A

Am V — G III — C III — E I — Am — C/G

trem. bar — trem. bar — trem. bar — trem. bar

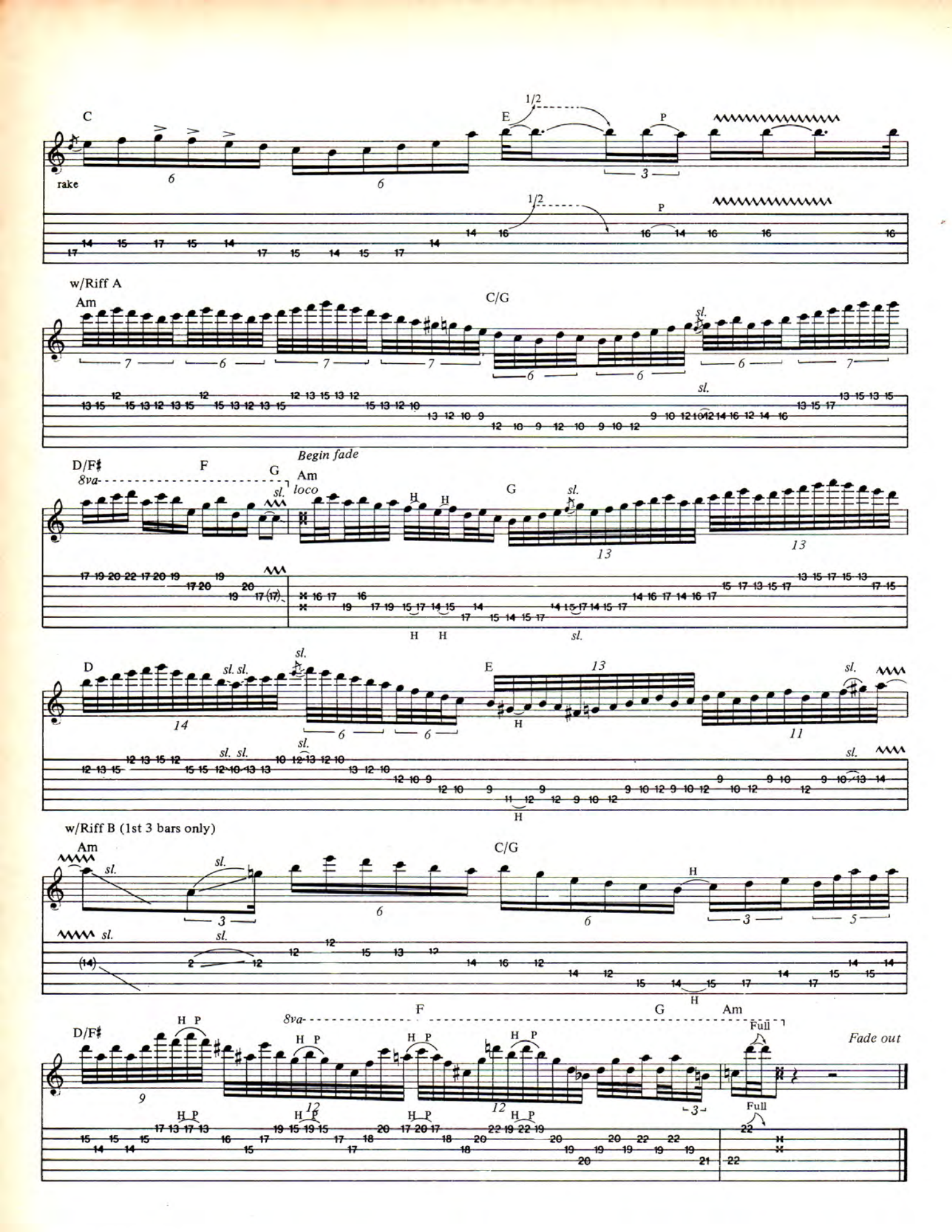
†Pull bar up.

D/F♯ — F — G — Am — G — D — E — 8va — loco

hold bend

w/Riff B
Am — C/G — D/F♯ — F — G

Am — 8va — G — loco


C
rake
E
1/2
P
w/Riff A
Am
C/G
sl.
D/F♯
F
G
8va
Begin fade
loco
H
D
E
w/Riff B (1st 3 bars only)
Full
Fade out

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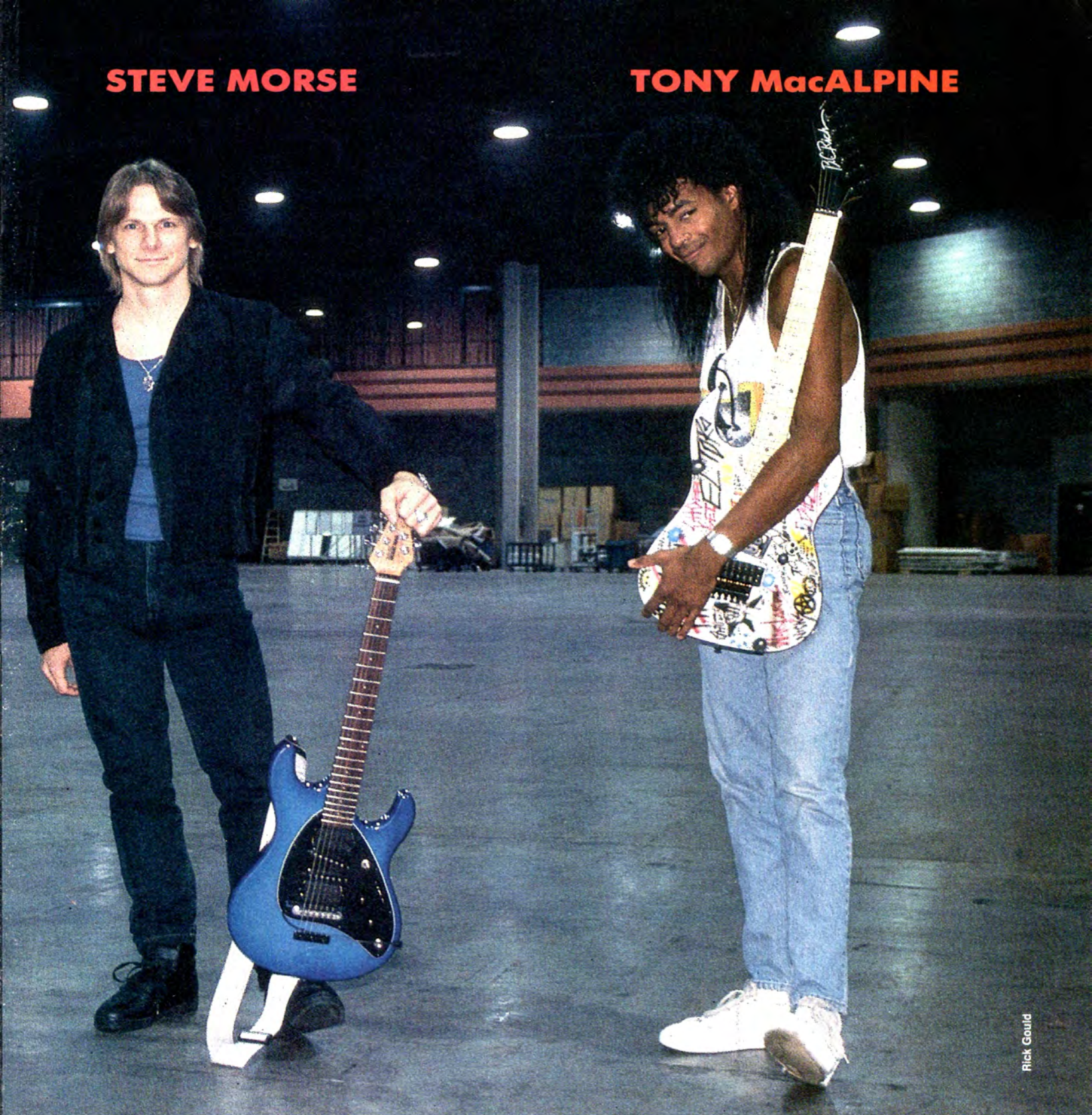

Rick Gould

From the very beginning, speedy electric guitar playing has been a double - edged sword. Starting with the furious guitar solo in "Rock Around the Clock," speed became a thrilling object of fascination and scorn. To the Woodstock generation, Alvin Lee popularized fast guitar playing in Ten Years After when "I'm Goin' Home" was the speedster anthem. He was later criticized for being one dimensional. Players like John McLaughlin and Al DiMeola brought speed techniques to new levels in the 70s, yet still became known as hot rodders even as they screamed out their often soaring melodies. Now their offspring, the likes of which include Steve Morse, Vinnie Moore, Tony MacAlpine and modern rock players like Mitch Perry are wrestling with the dichotomy of speed vs melody. It was to this issue, first and foremost, that the aforementioned four players, some of the finest fastest finesse guitarists around, addressed themselves in this after-hours rap session.

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STEVE MORSE: Speed is exciting. Let's face it, when you're in a go cart, close to the ground, going 50 MPH, you feel the speed. When you're in a plane going 600 MPH above the ground, you don't sense any speed. Part of what makes speed effective is contrast. To me, speed and improvisation are the risk takers that make me appreciate the danger of playing. When I see a guy go for a really tough part, and I see him scramble for it, I say he took a chance for me because I bought a ticket. He took a chance for somebody. When he improvises, it's the same way. I can tell he's improvising. I like that. I think it's like watching somebody jump over a bridge on a motorcycle. He is taking a chance and people want to see it because he might crash. It's the same way with fast licks.

TONY MacALPINE: I feel like I'm almost stuck in the middle of it though, because when I started playing guitar I was around 15 or 16. At that time there was Allan Holdsworth, and Jean Luc Ponty's *Enigmatic Ocean* album. I'm listening to this guy play and I'm totally obsessed with that style. It wasn't like I'd go, that guy is playing fast so I'm into that. That's all I knew. I started emulating those solos. I always liked Johnny Winter. I never said Johnny Winter is playing slowly. It didn't make any difference to me. I don't see it like that. I see it as a tool. If you played the Chopin Etudes, and played number one—that's a fast piece. Number two is a more concentrative piece. Number three is a slow piece. But when you play all the Etudes you understand that you have to have speed in music. You have to have fast and slow to understand that one hand shakes the other.

MITCH PERRY: One of the best things I get from playing with Michael Schenker is relearning the fact that you sit down and listen to the authority he has playing one note. All he has to do is hit one note and it seems huge.

STEVE: When Michael Schenker or B.B. King hold a note, people know it's great. They don't know why. You say, excuse me, he's playing one note there. What about your friend who just picked up the guitar? He's going to play that same note. They'll say, yeah, but it wasn't the same.

VINNIE MOORE: Sometimes when people say negative things it's more about what they themselves can't do. I wish everybody would stop saying negative things about what everybody else is doing. This guy is too slow or he's too fast. Just be positive and find what the guy's trying to say. I don't try to play fast or think I'm going to play fast. It's natural. It's just the way I play. I don't know why. Maybe it's because I listened to Steve and I listened to DiMeola and they were fast and I thought that was good guitar playing. I went after that type of thing. There's a general feeling here, it seems to me anyway, by the guitarists I talk to, that playing fast means you're not play-

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ing with feeling, and playing slow is with feeling. I think you can play slow and have no feeling and you can play fast and have no feeling. You can play slow and have all the feeling in the world. You can play fast and have all the feeling in the world.

STEVE: People don't get as pissed off when you play slow badly. It's like, oh well, he's not so good. But if you play fast badly, there is a big kind of backlash. Someone's claim to fame is, oh, that guy is really fast. That guy is faster than so and so. When you build people up that way, then you're practically doomed to hear, 'He's fast, but. . . .You have to be incredible if somebody describes you as fast or faster than somebody. Obviously that's not the benchmark that makes music or a musician. It's a tool. I think everybody here agrees it adds excitement. If you can build a solo and put some speed in the end, it's the same as if you go up higher on the neck, it adds excitment and tension. To me, it's walking out on a limb, and when you walk out on a limb for an audience I think they appreciate it.

MITCH: A Ferrari can go very fast. You don't drive that Ferrari at 160 MPH the whole time. It's something you have in reserve.

STEVE: That's a good point. Freeway driving. A lot of people like a big engine and they go 55 mph, but if they want to pass somebody they want it to be there. They'll change their plugs on a regular basis just for that time that they want it. That's real good. I'm glad you thought of that. I'm going to use that in my clinic. Mitch, sign this release.

TONY: I can't tell you that I actually sat down and tried to play fast. I never sat down and did that. That's what I heard. That's the way I thought you were supposed to play the guitar.

MITCH: No matter how fast I'm playing, I never feel like I'm playing fast. But if I hear a tape back, I may say, 'that sounds pretty fast.' Actually, I just want to finish the song and head for the bar.

VINNIE: Steve, you and DiMeola started this and now we're trying to keep up with you. We're still not there.

STEVE: I was just trying to play the parts that were put in front of me by John McLaughlin.

VINNIE: The other thing I don't understand is why the perfect textbook solo is supposed to start slow with feel and then get fast. I've done solos where I start off playing really fast and right in the middle just let some notes ring and add some slow whammy bar stuff and then build it back up again.

MITCH: I do a lot of stuff over the neck with both hands. It came about that I went further than learning one or two tricks because of how I sit at home practicing. I don't sit down and go, 'I must practice this' and do it with discipline. I just sit down and play a guitar in my lap with the TV on. It's easier when I sit on the couch to have my right hand over the neck. I'm just noodling, watching TV and stuff comes.

STEVE: You guys are talking about how you never consciously sat down and played fast. I did, because one of the first things I did was learn a solo, like a Jimmy Page solo. I listened to some of the stuff on *Led Zeppelin I*, *II* and *III*, and there's some stuff in there that's pretty tough to do—a lot of technical things—and that was the point where I said, I don't even think I can do that without picking all those notes. And I never did that before. I realized I had a technical problem. I couldn't reproduce what I thought he was doing without learning a different technique. I did consciously say, there is something I don't know. Just playing with my brother, who is a drummer, there was not a whole lot of mixing with other musicians. So I said, I guess there is something going on that I don't know. It sounds like he must be picking everything. I made a conscious effort to evolve a technique where I could play the things I wanted.

TONY: One of my best friends is one of

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your biggest fans. He said, come over and listen to this guy Steve Morse. I went over and listened to you play and I said yeah, everybody is at this point. He said, you don't understand; listen further to this guy. Then I started to understand the difference. It wasn't an automatic thing. It took me a while to understand the difference in DiMeola's style, but I had tunnel vision. I would strictly listen to Holdsworth. I didn't want to listen to too much else because I thought it would influence my ear.

STEVE: Holdsworth is very expressive, very fluid and improvises constantly.

MITCH: He is almost too good and too over the top for people to fully appreciate. If they can't sit there and realize what they're listening to, they get bored with it and go to something they can understand.

STEVE: I think it's just harmonic choice. He's his own man and he likes more dissonant harmony. Most people prefer more consonant sounds.

TONY: I have to say I love his older stuff. I find it kind of hard to dwell on a lot of the newer stuff that he has. To my ears, that's one of the reasons I didn't like contemporary music too much when I was playing piano. I have to hear the melody. I'm not saying the melody is not there, but I have to hear a question and answer kind of melody.

STEVE: A lot of why I think guitar players like him so much is they can see the ease he has in playing. He has definite control over his instrument and you can tell the music that he chooses to write; he's doing it for himself. That's really neat. I have more tonal taste. I cut my own throat by changing styles on every song. Everybody has a way of making themselves destitute.

Most of you do a lot of clinics. What is the most asked question you hear?

STEVE: The kids at clinics come up and say, 'What do you practice?' They want to know what scales I play.

VINNIE: They ask me, 'If you're playing an Am chord progression and you play a C or F major chord, aren't you thinking major just for that chord?' Even though it's a minor progression, if I'm playing a G major chord I'm thinking major—Mixolydian just for that instance.

STEVE: You could look at it as Am, G, F, C, all in the same progression. Let's call it A Aeolian in the key of C. Wherever I play, it's a different position of that mode. It's the dawning of realization to most people when they say, wait, it's the same notes. Whatever it takes for people to make that realization, I just try to explain it until they say, 'oh I see.'

VINNIE: It's just a different starting point and a different stopping point. You know what confuses them—when people learn modes, the teacher always starts out in C major and says, play that chord and play the Ionian mode (C major scale) over it. Then they'll say, go to Dorian and they'll make them play C minor and play C minor Dorian. That's stupid. It's better to stay all in the key of C major and go to D minor so they know it's all in one key and you can play any mode. It's less confusing that way. Then you go up to the Em, the Phrygian. It's just easier than switching keys on every chord.

STEVE: Although, if you change keys, if you stay on the C and play major, then stay on the C and play Dorian, you hear the difference. Whereas, if you stay at C and then go to D and play Dorian, it's just the same notes—you don't hear the difference in flavor.

VINNIE: Theory and the technique are both only tools to express something you want to say from inside. It's important to learn as much theory as you can and learn as much technique as you can because you will be better able to express something you want to say. I think people too easily get caught up in being technical or trying to be a know it all.

STEVE: It's easier to improvise if you automatically fall to the notes that you know. Then you can add in notes and ►

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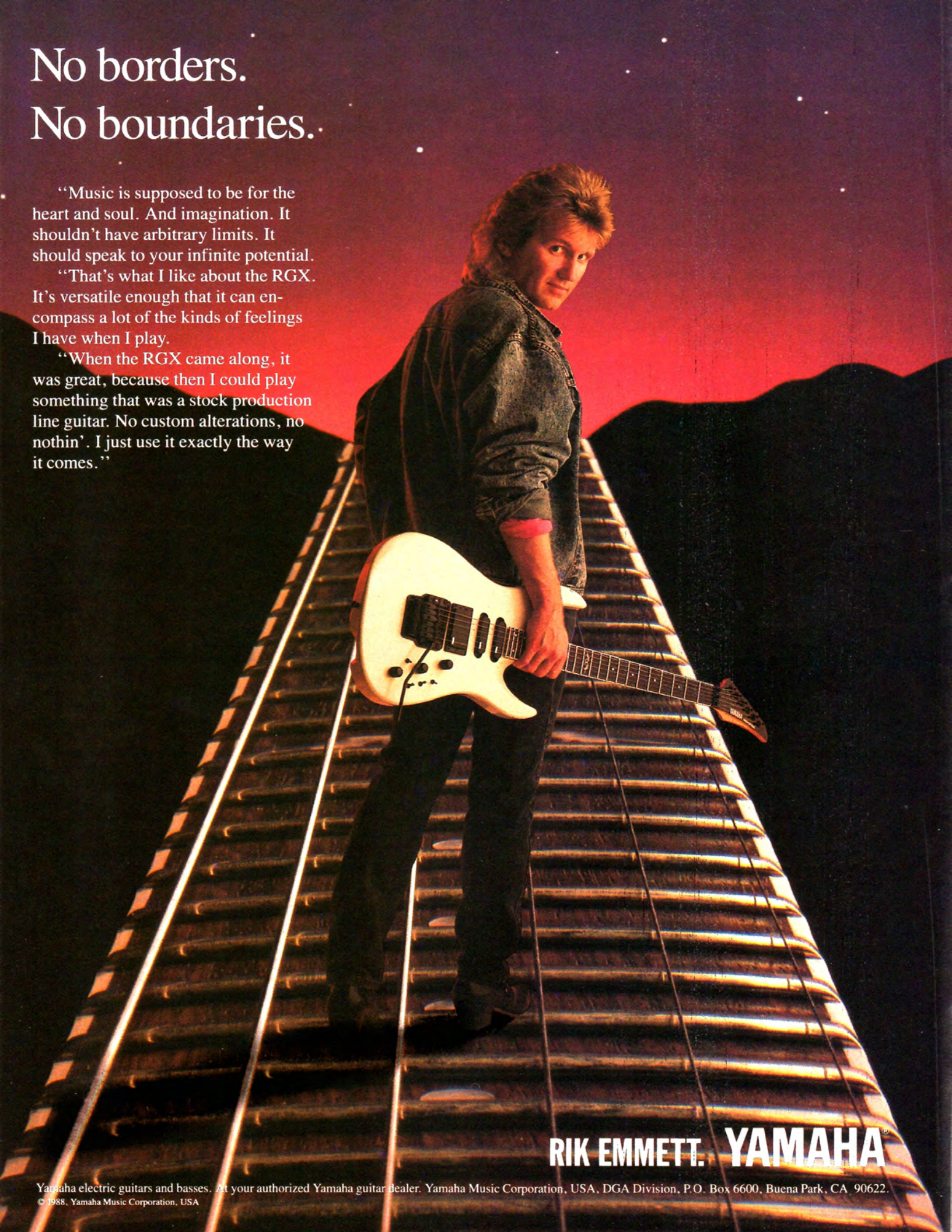
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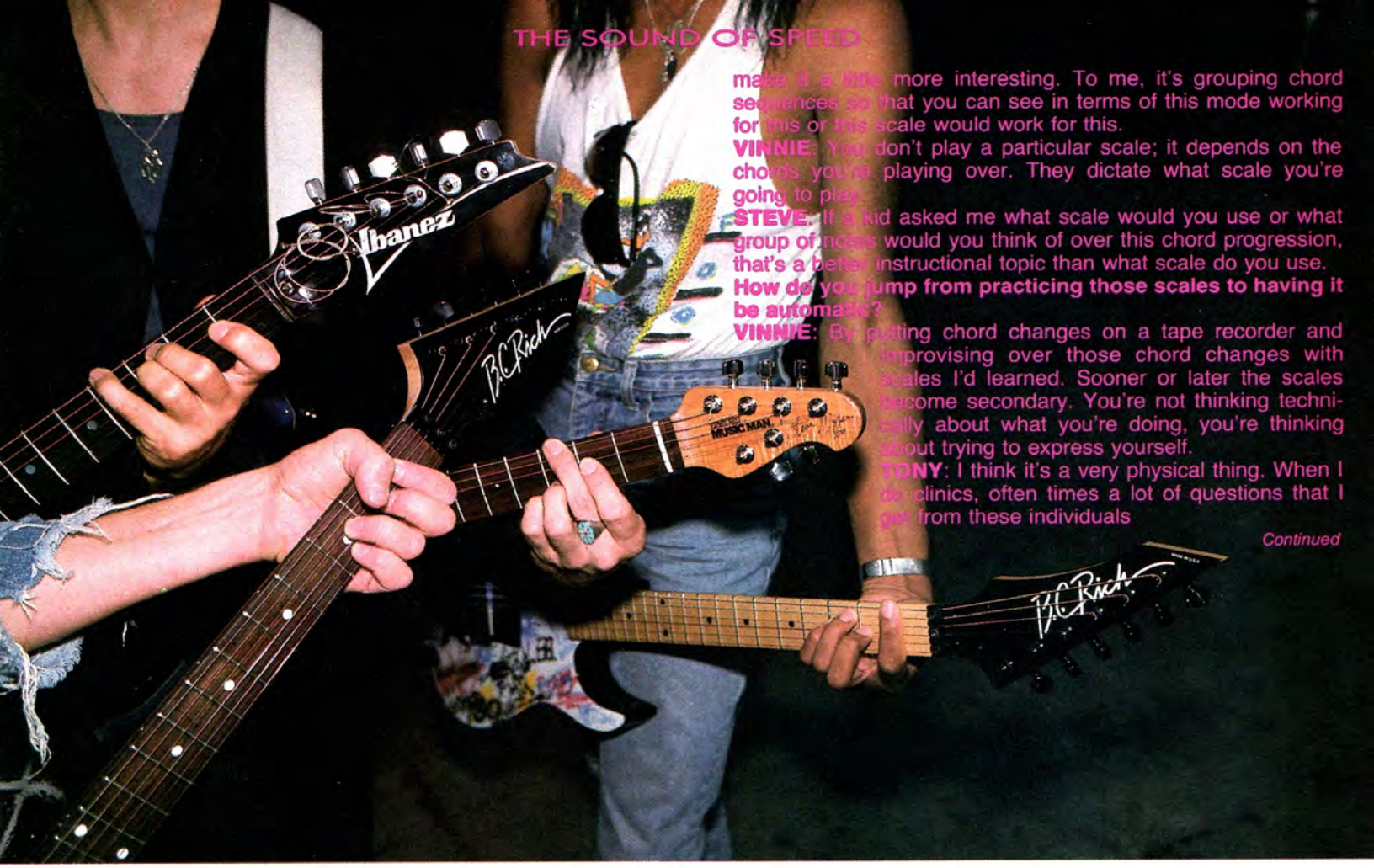

make it a little more interesting. To me, it's grouping chord sequences so that you can see in terms of this mode working for this or this scale would work for this.

VINNIE: You don't play a particular scale; it depends on the chords you're playing over. They dictate what scale you're going to play.

STEVE: If a kid asked me what scale would you use or what group of notes would you think of over this chord progression, that's a better instructional topic than what scale do you use.

How do you jump from practicing those scales to having it be automatic?

VINNIE: By putting chord changes on a tape recorder and improvising over those chord changes with scales I'd learned. Sooner or later the scales become secondary. You're not thinking technically about what you're doing, you're thinking about trying to express yourself.

TONY: I think it's a very physical thing. When I do clinics, often times a lot of questions that I get from these individuals

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are things that I am trying to learn myself. I normally don't have all the answers. It seems that I stumble on a lot of things accidentally. I usually just go with what it sounds like and feels like rather than, okay, I'm going to do a diminished run here, some legato here and some hammer-ons here. It's very trial and error; it's very physical.

MITCH: It's important to know the scales. But I think it has to come way after you're used to playing. If you're just learning off the scales you're going to sound like the other guy who is learning off the same scales. But if you go trial and error, it's pretty much a linear thing when you're looking at your hand. There's only so many places fingers can go. But you'll make up your own thing. It may not be totally earth shattering, but it will be something a little bit different.

VINNIE: When you're going trial and error you're still playing something that comes from a scale.

MITCH: Yeah, but after you come up with things that aren't your typical rudiments, you can go back and find out where what you're doing falls in a scale.

STEVE: The root of the musical equation is that you know it when you hear it. If you hear it and know it, that's what makes your style different. All of us here have different things that please us to some extent. Everybody, when they play something good, knows that it's good. But when you're sitting there experimenting, whether it's through playing scales, playing chords over a sequencer pad or tape recorder, or playing in a band, or playing somebody else's lick that you modified, you know when you hit something accidentally or by trial and error that pleases you. As long as you have the ear, and I believe we all do, you'll know when it's good. We know when we hear something pleasant to the ear. I believe just those differences of choice that you make at every practice session, or every time you play a solo, is what gives you your style.

VINNIE: A question I get at clinics all the time is, how are you different from Tony and Yngwie? I don't know, you tell me.

TONY: It's almost like at clinics people want you to explain what the difference is. I feel they have to listen more to the music. There's a vast difference, but you can't convince somebody that the difference is really there. They just have to hear it. Especially with that genre, that style, I'm trying hard now to do things that are probably not of my character musically. Not because I'm tired of the comparisons. But it's time to move along. I feel that a lot of times I get these questions from kids who say, I'm classically influenced. I immediately know they are going to say Bach. What about Beethoven or Mozart or Handel or John Williams? It's because in this situation, especially in these times, it's very hard for these kids to come across a style. MTV and radio are so accessible. They think that's the way you're supposed to play. You're not supposed to play like the people you see on MTV. It's just that styles become so accessible that its hard for kids to become original.

STEVE: My claim to fame as a kid was that I knew all the Led Zeppelin and Hendrix stuff. When I went to college, of course, I didn't play that—ever. I was trying to learn new stuff. As soon as I played with other musicians at college, they said I had a sort of country rock style. Nobody had ever said that to me. But everyone said that, so I guess I did. Before then, people said, 'that's the kid who plays the Led Zeppelin solos.' It's just image. In everything, people who know you get a certain image. If you're known as the guy who does this thing, then that's like a nickname. When you go in front of people they'll know you. They are the ones who will see your style better than anyone else.

VINNIE: You lose perspective. You can't judge your own playing; it's hard to step outside of yourself and listen from a totally new perspective.

Continued on Page 120

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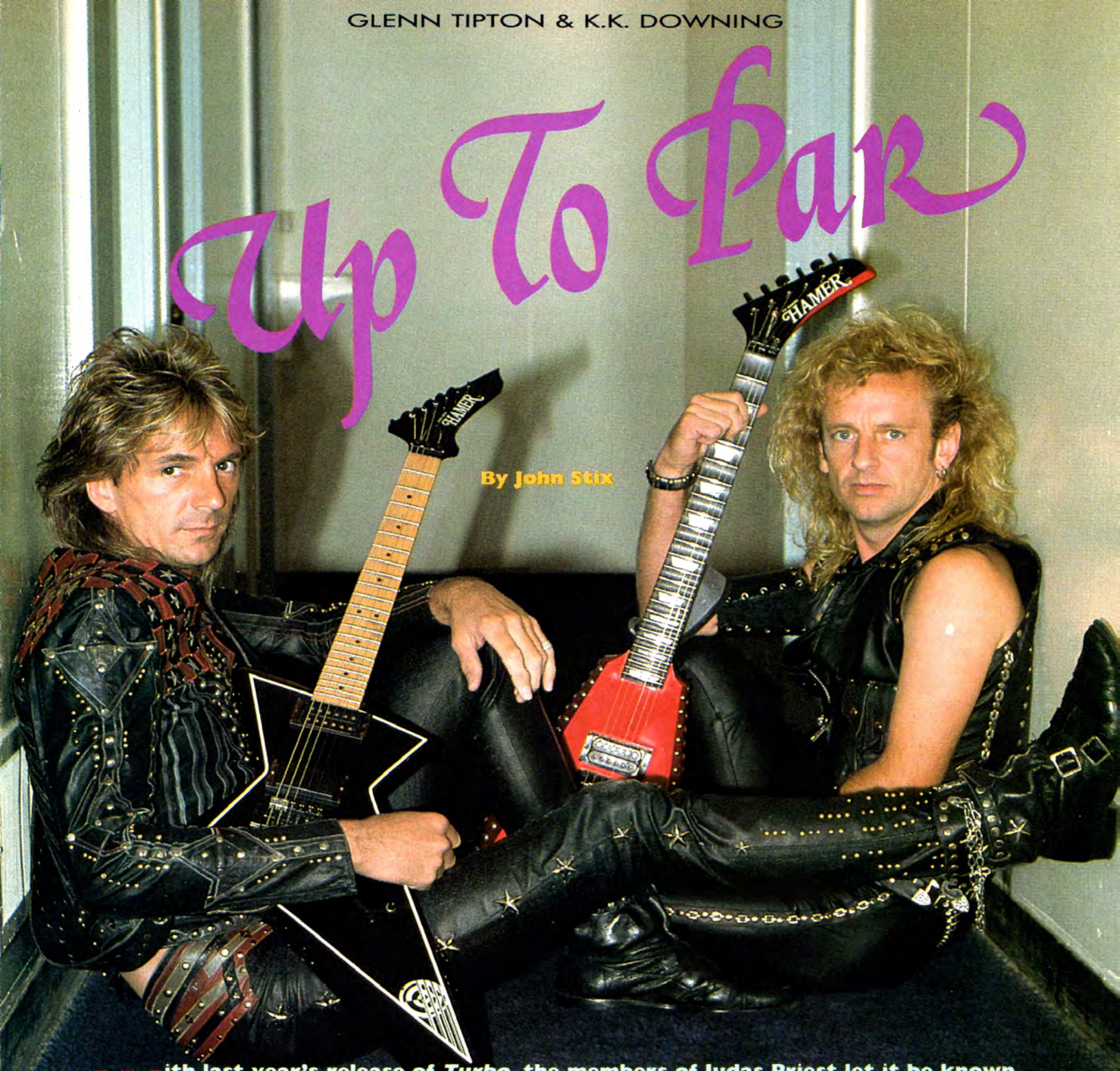
GLENN TIPTON & K.K. DOWNING

Up To Par

By John Stix



With last year's release of *Turbo*, the members of Judas Priest let it be known that they were, after eons representing the essence of pure heavy metal, attempting to crash the pop metal bandwagon. As K.K. Downing bemoaned, "If Twisted Sister and Quiet Riot could sell multi-platinum, why not Priest?" As it turned out, K.K. was a bit short sighted in his judgement. The question he forgot to ask was: Where are Quiet Riot and Twisted Sister now? Like the avid golfers they are after hours, he and Glenn Tipton were forced to reconsider their strategy after *Turbo*'s collapse on the back nine. Thus, in *Ram It Down* they have returned to the strengths that made them contenders on the circuit to begin with. The work is among the finest albums of their career and a testament to the freshness of heavy metal. The rhythm section is aggressive yet modern sounding, the guitars on full crunch and high in the mix, the vocals forceful and compelling, and the overall band sound like a jaugernaut ready to destroy anything in its path. Just as Paul Simon's *Graceland* brought all of his gifts together with a renewed spark of creativity, so too does *Ram It Down* redefine Judas Priest as one forerunner of heavy metal that is far from being over the hill.

Do you have any interest in the new breed of players as epitomized by Paul Gilbert, George Lynch or Vinnie Moore?

K.K.: Absolutely. The standard of guitar playing has undoubtedly improved. When Hendrix first came along there was only one Jimi Hendrix. When Eddie Van Halen came along there was only one Eddie Van Halen and now there's thousands of them.

GLENN: Thank God for all the new young guitar players. If it wasn't for them everybody else would become stagnant and self opinionated and feel self important. The young guitarists are the people raising the standards. Unfortunately, a lot of them sound very similar, as though they've come out of a guitar school. That's because they are young. The older they get the more unique they'll get and they'll find the importance of creating their own style.

Bill Kaneva

Which guitar sounds or players sent you back to the drawing board?

K.K.: It's a general overall thing with Steve Vai, Malmsteen, Paul Gilbert and others, where there's a certain amount of people out there who I do like to listen to for wizard guitar playing. I think that Steve Stevens is a great sound technician. You have to keep practicing and keep getting better. It would be very easy for us as Judas Priest to say, 'Okay lads, we've made it, we've got our audience, our market; we've done it by doing this, so let's carry on.' Individually, and as a band, I think we need to feel that we improve all the time. You can't stay static and go into what you know from one record to another. It's quite feasible for people like us to be influenced by certain standards.

GLENN: Obviously we're a band that's existed for 15 years because we have paid attention to up and coming bands. You can teach an old dog new tricks and we've lived by that premise for 15 years. We're very aware of everybody else. They make us pull our socks up. Sometimes we feel them pecking at our heels, so we change gear to try and take a step forward again. It's a very healthy situation and one in which we're very thankful for and very aware of. It certainly caused me to reevaluate myself as a guitar player and caused me to do far more work than I actually like doing.

Is there anything you do to prepare for recording or performing?

K.K.: To prepare to record I start practicing a hell of a lot more and catch up on anything I might have fallen behind with on tour. On tour, when you go nine months a year, it's exhausting and I personally find it difficult to find the will or strength or the time to practice or even write songs on the road.

GLENN: We play a lot of guitar before the album. I don't do a lot of work on the road. I don't sit in my hotel room and play guitar for hours. I have many other interests. It always gives me more encouragement when we come to write an album to pick the guitar up and start playing again. Through the songwriting period I'm loosening up and getting ideas together. Prior to putting the album down I do a very intensive period of lead work which prepares me for the album. That usually means I end up changing some of the musical structure about the lead break. When you practice you pick up ideas and chord changes that are good for leads and you want them to find a way into the song, which slightly changes it. I think I changed the chord structure on the lead break to "Heavy Metal."

Do you play with the basic tracks at home?

GLENN: Yes, I usually work around the chord structure of one of the songs and try and work lead stuff out that enhances the song and is totally appropriate. I disagree with lead work that is just there for the sake of it. I think lead work should always benefit the song. What usually happens when you're working on a lead is that it may give you an idea that improves the song, a new intro or chord structure you can slip into the song.

How important is getting a great sound to inspiring you to play your best?

GLENN: Very important. If you've got a bad sound or very little sustain, where your guitar is not singing, it's very difficult to play a lead break. We always find things that we can play quite easily go bad on stage because it's some monitor problem, where you're having to play with a bad sound. You're forced to walk back and play off your backline sound. That's not always beneficial, because the lights aren't focused on you, then you may have too much of the drums. It's the same as in the studio—if you've got a great sound with a little echo and sustain and the guitar is singing away, then you can do a lead break in one take. If you've got a sound that you're struggling with then you'll never play a lead break properly or with the right amount of feel.

When you solo do you take several passes and splice or punch in?

GLENN: I'm usually a punch in man. You can sometimes get a fluke when you put six or seven tracks of adlib lead down and find out which works well together. To me it seems a bit of a cheating way to do it. It also usually ends up with a lead break that is not designed for a song. It's usually in the hands of a good engineer to put it together. I'd rather have something prepared first which I think is totally appropriate and then go and play it. I like to try and get it in one go. I'm no fool if I'm struggling with something. You can go into a studio and have difficulty with a lead break just because it's something that you've actually written. Once you know the lead break, it's always easier to walk on stage and play it. You've got to take advantage of the punch in facility. I try and get it in one go if I can. Even if it takes a while longer, to me it means more.

How much time do you spend playing together before you record?

GLENN: We obviously have to do a certain amount of work together, particularly when there are harmonies. In actual fact, a lot of the time we work by ourselves. We allocate the songs the leads are going to be played on to each other and then we go away and work by ourselves. But obviously before anything is put down we consult each other. It could clash; it could be somebody is totally in disagreement with the lead break for a particular song and doesn't think it's appropriate. We're very honest with each other and very critical. When we get together we usually come up with little ideas ourselves.

Ross Pelto

Do you write songs together?

GLENN: Yes, we usually formulate our ideas prior to getting together. Then there's got to be a time period when me Rob and Ken get together and kick things around and change things. Two or three joint riffs will amalgamate and become a song.

***Ram It Down* sounds like the kind of inspired album you were waiting to make all your career.**

GLENN: I think what you'll find is most Priest albums are in the same category as *Ram It Down, Screaming for Vengeance* and *Defenders of the Faith. Turbo* was a little different, so it makes people think we've come back. In fact, *Turbo* was the one that was inspired. These albums I mentioned are more or less in the same feel. We are very pleased with it. We feel it's a very powerful statement. We didn't write *Ram It Down* with anything in mind other than how we did any other album. We just got in the studio and wrote the songs. It formed its own direction.

What did you hear about *Turbo*?

K.K.: All sorts of things which can only be expected when you do something which is a step forward, an advancement in a certain musical direction using synth guitars. Some people liked it, some didn't. Some people, when they like something, say strawberries on cream, don't want it to change. They don't want you to try anything different. We can appreciate that.

GLENN: With *Turbo*, although people were a little apprehensive about it to start with, they did finally accept it. I think people thought we were prepared to go in another direction. Subconsciously we wanted to make the point that Priest will never change and that if anything we will get heavier as the years go on.

K.K.: We thought *Turbo* would take us flying into the charts and be very well received by the radio stations and general media more so than *Defenders of the Faith* was. It didn't really work out like that for some reason. I suppose Priest are just unacceptable even though Scorpions have become accepted and Quiet Riot and Twisted Sister were, but Priest have never really broken through in the big style like that. If anything, our fans prefer us that way. We are something of a cult band, if that's the right word.

GLENN: I suppose some people will say *Turbo* was a commercial attempt, but it wasn't. To me *Turbo* wasn't commercial, just something different. We've never made commercial sounding tracks, not intentionally. Some have come out that way. There's always the danger that something can suddenly have a commercial stamp on it. That's something we try to avoid. We are Judas Priest, a heavy metal band, not a commercial band. We avoid that area, the sickly harmonies in the background—pop hooks. We go in and write songs that are Judas Priest, very heavy metal songs.

How do you compare *Ram It Down* to *Defenders*?

K.K.: I can draw comparisons with "Blood Red Skies" to the "Sentinel." It's not really that dissimilar. I suppose it's sort of a mixture between *Defenders* and *Screaming for Vengeance*.

Bill Kanerva

GLENN: *Ram It Down* has a great theme throughout it; heavy metal, a thousand cars and a millions guitars. Guitars are cranking. When you span a band's career, there are little peaks here and there, things that just click. That's what *Ram It Down* has done—it's clicked. It's got all the positive trademarks. It's a great heavy metal album.

What do you think of the *Priest Live* album? I prefer *Unleashed in the East* for energy and presence of sound.

K.K.: Obviously *Unleashed* has been around and in its prime I suppose has become a little bit of a classic. It did have all the goodies on there— "Breaking the Law" and "Sinner." The *Priest Live* album was off the *Turbo* tour, on which we were playing quite a few songs off that record. We personally think it's a great package. It's good value for the money.

What about the recording quality? *Unleashed* as in your face. This had more crowd noise and was mushier in sound.

K.K.: Sometimes you get lucky. Sometimes the more you try, the worse it can be. *Unleashed* was recorded in Japan. They just threw microphones up and it was raw Priest. We just banged it out there. We didn't spend much time mixing it, just a couple of days. Obviously, in this day and age, people are looking for different things. It did get to be a bit of a trend that if you don't spend at least a month mixing an album it's not going to be any good. You fall into the trap sometimes. Personally, I think *Priest Live* sounds great, but I haven't played it for some time.

What is the trap of mixing for a month? I would think if you spend more time it would come out that much better.

K.K.: It happens to all albums, not just live albums. You learn. When we first heard that Pink Floyd spent nine months in the studio recording *The Wall*, we were blown away. We thought, is this what we need to do to have big records? The trap is you think the more time you spend, the more careful you are over things, the more records you're going to sell. That's not exactly true. It's the songs that count at the end of the day.

GLENN: Sometimes you are scared to let something go. You always think you can better it. There comes a point where you have to say, enough is enough. That's the song, it's mixed, and the small points we're not quite happy with won't be noticed by the average guy out there who just wants to hear a real good rock track. I suppose after 15 albums we've learned there is a point you recognize where you won't better a track sufficiently to make any difference to anyone.

***Ram It Down* has a big meaty rhythm sound. It's probably you're best sounding record.**

K.K.: Obviously, you should always think that. We did endeavor to make it sound as good as it possibly could, as raw and energetic without all the frills you tend to fall into the trap of doing. We spent more time researching guitar sounds this time.

GLENN: We're still using the Marshalls in the sound, but we've added a few secret things on this album. It's a combination of sounds, some direct, some ambient. It's getting that right balance and combination of sound.

K.K.: We did a whole bunch of experimenting, getting amps done up left, right and center. We tried different guitars. The whole effects thing is becom-

Continued on Page 130

Neil Zlozower

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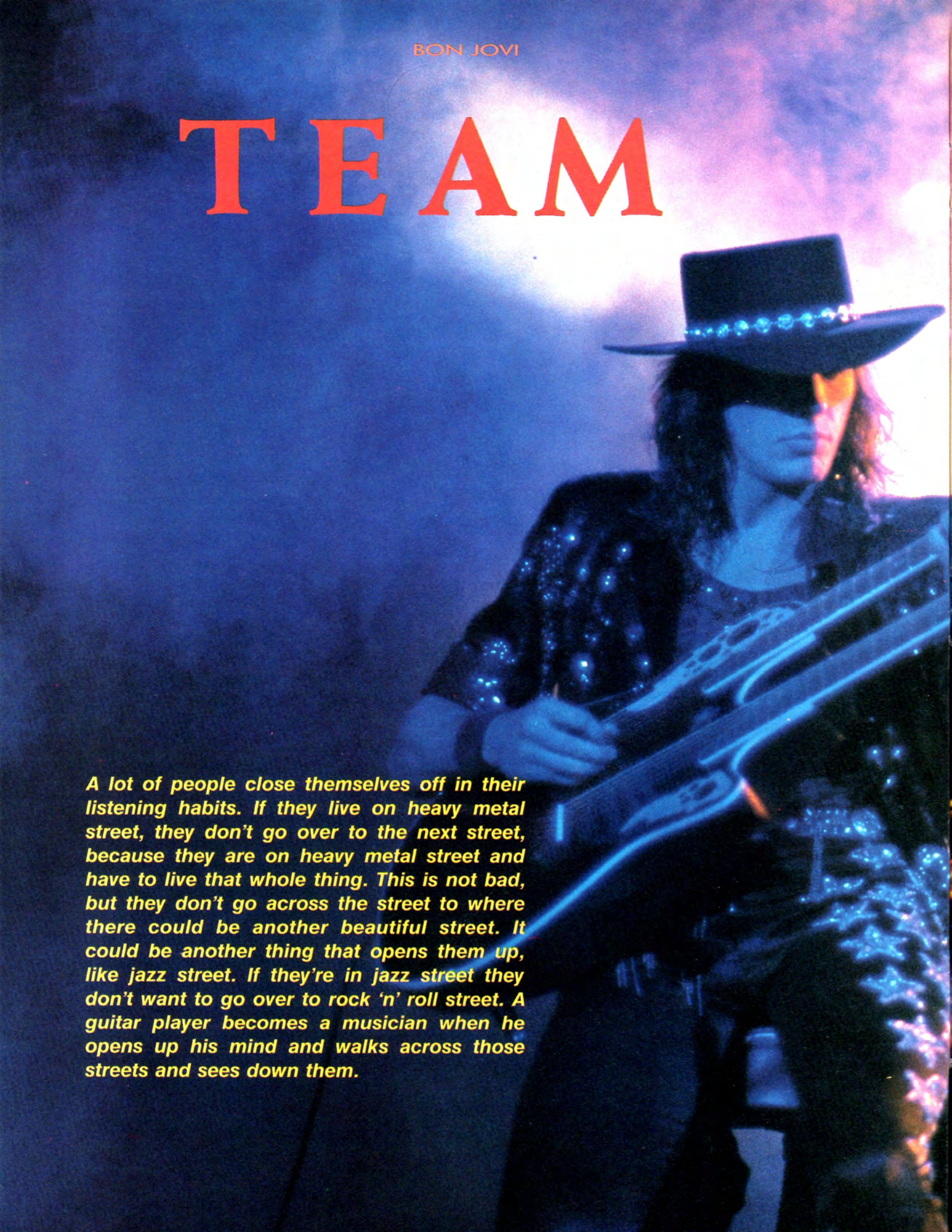

A lot of people close themselves off in their listening habits. If they live on heavy metal street, they don't go over to the next street, because they are on heavy metal street and have to live that whole thing. This is not bad, but they don't go across the street to where there could be another beautiful street. It could be another thing that opens them up, like jazz street. If they're in jazz street they don't want to go over to rock 'n' roll street. A guitar player becomes a musician when he opens up his mind and walks across those streets and sees down them.

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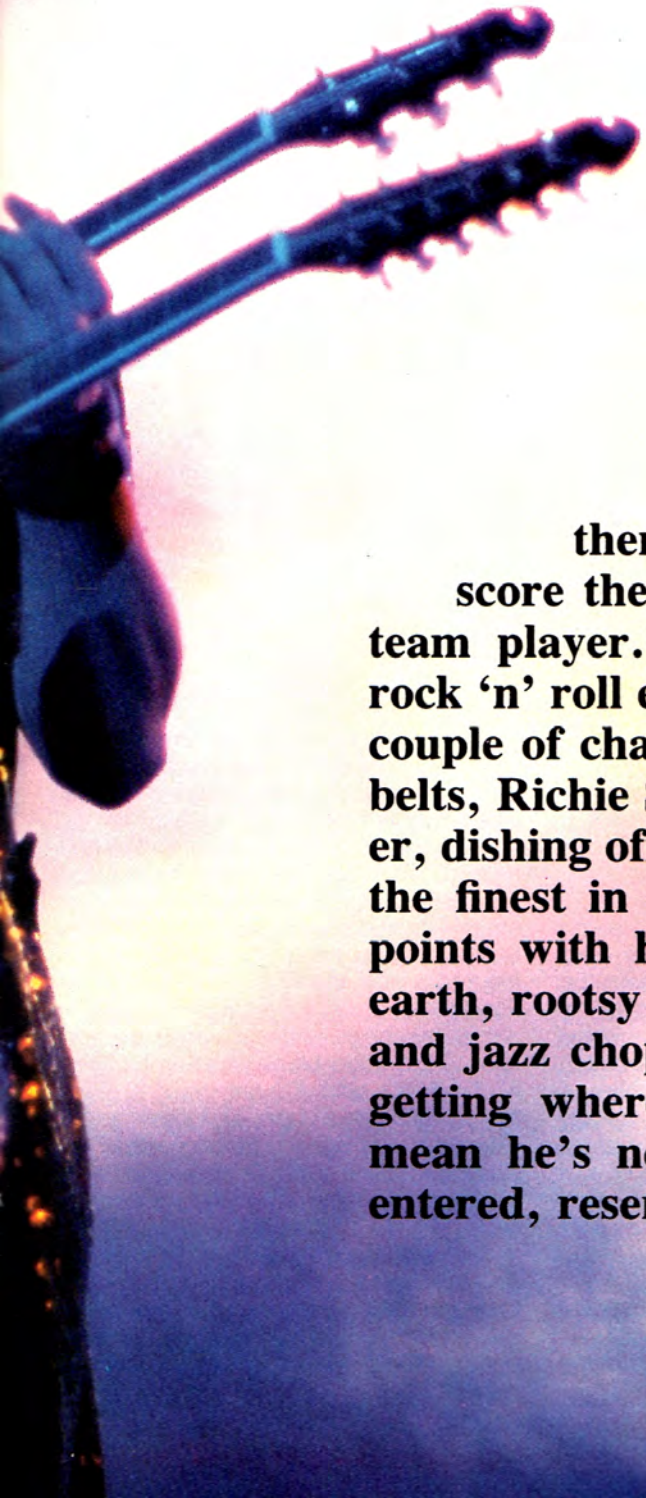

By John Stix

Richie Sambora says that if he were to be reborn as a pro basketball star, he'd like to come back as Magic Johnson. "He's an all around guy," Sambora noted. "If you need a pass or a rebound, he's there, and then when you need him to score the points, he's there too. He's a good team player." If New Jersey's Bon Jovi is the rock 'n' roll equivalent of the L.A. Lakers, with a couple of championship seasons underneath their belts, Richie Sambora is their ultimate team player, dishing off magical songs and guitar parts with the finest in the league, occasionally scoring big points with his solos. Like Johnson, a down-to-earth, rootsy sort of fellow, with a solid r&b base and jazz chops, Sambora is in no danger of forgetting where he came from. But that doesn't mean he's not aware of the exalted realm he's entered, reserved only for the giants of the game.

Michael Johansson / Retna Ltd.

Neil Zlozower

As Sambora has come to realize, staying competitive isn't necessarily easier when you're on the Bon Jovi level, but, even if he's still astounded by it, in this league the access to the miraculous becomes almost commonplace. "It was my birthday," he excitedly related, as we relaxed in the office of his home on the Jersey shore, "and I had come home from Vancouver after writing, arranging and demoing over 30 songs. We started working on 22. I did maybe 17 solos and sang the parts and played a big part in the arrangements. And then I just ran out. The well was dry. I needed to take a few days off. Since it was my birthday, they let me come home and see my family and girlfriend. I was hanging out on the dock, and at one in the morning Les Paul comes to the house! Dennis Berrardi, the president of Kramer, had asked Les to come talk to me. It was kind of his birthday present to me.

"So Les grabs me, because he knew my well was dry, and I needed some inspiration. We went out to the dock and it was just me and him. There was a whole party going on, but for an hour and half nobody would come near us. We were locked in. It was like there was a force field around us. We just talked about music, the biz, and what he'd been through in his 73 years, being the Thomas Edison of pop music, inventing the electric guitar and multi-track recording. At the end of the conversation he said, 'Dennis was right, you're a good kid.' It was like I got the blessing from the Pope. He said, 'I brought something for you.' He gave me one of his personal Les Pauls. It's white with cream binding. It's his guitar, made for him. There's only two of them, one in the Smithsonian Institute, and now I have the other one. He signed it for me. He said, 'Okay, I'm giving you the ball now, son, go back to Vancouver and kick the ass out of this record.' I'll never forget that. The next day, going back to Vancouver, I bought a first-class seat on the plane for my guitar.

"Les and I became amazing friends. I called Les when we were mixing the record. We wanted to make sure that it sounded good on massive speakers, but also good on stereo speakers and the radio of a car. He said, 'In 1936, I used to record in my studio and send it out to my car on my own frequency and drive around the block and see if I liked it.' That was wild. It was great to have the benefit of his years and knowledge. It's wild to say that I'm 29 and one of my best friends is 73. It's great to have someone like him tell me when I screw up."

With guitar's closest thing to the Gipper perched on his shoulder, Sambora took the rest of the long afternoon to reveal some more of the inside working details of his role as a team player on

rock's reigning dukes of dunk.

Aside from the huge success, what aspect of Bon Jovi gives you the most satisfaction?

Spontaneity. Most of the new record was done live. We recorded a double record in three months, mixed. Compare that with Def Leppard, who took four years to do one record. I think this is the livest sound for us ever. Whatever happened on this record was not planned. We are probably one of the bands that make the most spontaneous rock 'n'roll records in the industry. *Slippery* was made in two and a half months. We did 22 basic tracks in four and a half days and we kept almost everything from those tracks. That will show you how much spontaneity we have in our records. We try to make live records because we have no patience. After three months I'm nuts in the studio doing the same project. I don't dig it. Def Leppard are all good friends of mine, but I don't know how they stayed in the studio for four years. They told me it drove them out of their minds, and that they'll never do it again. I'm not saying it's bad, I'm just saying it's not for Bon Jovi.

To paraphrase Bob Dylan: to be spontaneous requires a lot of planning.

Yes, it does, and Jon and I both come from the theory that you have to write simply. I have to go to Jon and he has to come to me with an idea that is solid. (He taps his hand on the desk and sings "Bad Medicine" a capella.) That song is right there. I don't need anything. If I could do that bare, with an acoustic guitar, a vocal melody, and the lyrical content, then all you have to do is take that rock and polish it. That's the way we try to write. We take songs from the simplest extent of what it should be and arrange around it from that area. So you know you have a good song. You break it down to the simplest point—melody, lyric and rhythm. *Slippery When Wet* was written down in the basement in my mother's house, where I lived for over 20 years, with the washing machines and the clothes line, a six-pack of beer and a Panasonic tape recorder that I bought in Greenwich Village for $18. We wrote it on that and I still have that tape recorder and we used it a lot on this record for good luck. The exciting thing was that Jon and I saw *Slippery When Wet* all the way through from my basement to that last show in Hawaii, which was two and a half years later. We were there from the inception of the idea, the inception of the first song we wrote for the record. Taking that and being there at the last second of that tour was a very nice feeling. It was very special. It was a brainchild of many many years of listening and knowledge. When I'm listening to records it's like I'm reading a book. It's like I'm reading with my ears. That's the way I try to do it.

So what have your ears been reading lately?

I'm a very open minded listener and now musical influences don't have to come from guitar. At one point in my life I was narrow minded to a certain extent, because all I did was listen to guitar records. It was all Led Zeppelin, Eric Clapton, Jeff Beck, Brian May, Jimi Hendrix, Johnny Winter, Rick Derringer, Al DiMeola. Now, I listen to all different types of records. I love players like Wynton Marsalis, David Sanborn and Art Tatum. The sax is a very sexy instrument. It has a sex to it like the guitar has a sex to it. David Sanborn is one of my favorites because of the emotion that he just pulls out of that saxophone. Your hair stands up. He has a song called "The Dream" that I thought was great. I love Stevie Wonder. I grew up on Motown and the Beatles. I used to stand on the corner with my friends and sing a capella Stevie Wonder and Michael Jackson. I listen to these things and they give me the same amount of solo input for my head that I can now funnel through my guitar. A lot of people close themselves off in their listening habits. If they live on heavy metal street, they don't go over to the next street, because they are on heavy metal street and have to live that whole thing. This is not bad, but they don't go across the street to where there could be another beautiful street. It could be another thing that opens them up, like jazz street. If they're in jazz street they don't want to go over to rock 'n' roll street. A guitar player becomes a musician when he opens up his mind and walks across those streets and sees down them. On this record, to keep our fans interested and also to keep ourselves interested in our own band and music, we tried to go down some different streets. "Love For Sale" was recorded in Point Pleasant, New Jersey, at the Chalet recording studio, which was our demo studio. Tico was playing brushes on a snare, Jon was playing his acoustic and his harmonica. I was playing my acoustic. "I'll Be There for You" was another new thing for us. We explored blues and the blues feel. It was a clean guitar sound. I used a bunch of different guitars on this record, basically the Kramers that I use, along with some old vintage Strats, the Les Paul that Les gave me and a Martin. I used anything that I could find that had a different sound. *Slippery* was basically one sound. On this record I tried to explore many different avenues as a guitar player. JoeysGuitarTabs.

How would listening to the sax help your guitar playing?

When I listen to an artist, whether it's a sax player or a guitar player, or any other type of musician, I'm not thinking of patterns and scales, I'm listening to melodies, pure melodic structure instead of scalular patterns that apply only to guitar. That's the way to break free. That's when a guitar player becomes a musician and not just a guitar player. That's when you can break away into enjoying music on another level and say, wow, that's beautiful; how did he do that—whether it was a saxophone or a tuba. As long as the melodic thing is coming through, that's the thing. There's certain little things that I have taken from sax solos or piano riffs. To take those other things and make them into guitar music is an interesting prospect. I like to do that.

Does that come into songwriting or soloing?

It comes into everything. It comes into arrangement, rhythm playing, soloing. The beginning of the song "I'll Be There for You" is a bit of a sitar line. I played it on a 12-string, with some flanging on it. That came from an Eastern source. You could take melodies from anywhere and sift them through a funnel into guitar music. In Bon Jovi we try to almost paint a picture with the sounds. It's kind of like a movie. In "Wanted Dead or Alive" you hear wind chimes and the wind. It's dramatic. Suddenly that low pedaling bass comes in. You're in a cowboy movie. There is a sound for fear, a sound for happiness and sadness. Major and minor keys have a lot to do with that, diminished keys, augmented keys—it all has to do with using music as a language. Jeff Beck takes a song like "Cause We've Ended as Lovers," which is a Stevie Wonder vocal melody, and he made that into amazing guitar music. Basically what it comes down to is interpretation. We're talking about a musician's interpretation of the melody instead of guitar technique. A lot of times solos aren't like that. They are more like blurts of emotion that just come from a background of technique instead of melody. I try to mix it up and put technique and melody in all my solos. That's the way I interpret my stuff. Luckily, I write the music also, so I write the songs. I'd say I'm more or less an old school player. When you get cats like Steve Vai or Stanley Jordan, who help define the 80's techniques, what do you do? Actually, I'd say I'm a songwriter more than I'm a tapper. I will practice songwriting more than I will practice 80's techniques on guitar. I'll sit down and write music. It's more emotional for me and I like that. When I'm on the road I don't have the focus to write full songs. I do have the focus when I practice before the show, whether it be on

drums, piano or guitar. I usually warm up for at least an hour on guitar and then if I'm rolling I just keep on going and then I get creative. Every day on the road is interviews, radio, TV, playing and shows. Every day before the show at soundcheck I sit and practice because that's all there is to do. I keep a cassette player by my bed every night. Whether it's an acoustic or an electric, I always have a guitar around to catch any creativity that I have. In my office I have a Mini Marshall stack.

Has there ever been a time in your career when you could just blow?

And go for days? Absolutely! When I was in a band called Duke Williams and the Extremes I had the ability to go for eight minutes if I wanted to. He would say, 'Capt. Richard Sambora, take the ball,' and that was it. I was free to do exactly what I wanted and the band would be groovin'. They would come up and go down dynamically. I would be able to creatively vent myself. I do it live in Bon Jovi. If I didn't there would be no separation between the record and what we do live. Last time we stayed on the road for 16 months. I wouldn't be here today if I just had to play the record all the time. I would be in the nut house.

How did you develop your fusion chops?

I listened to Al DiMeola, John McLaughlin, and Larry Coryell and the 11th House every day for years, ever since I was 16. I still do. These days I get to use them live a lot. For "Wanted Dead or Alive," when I come out with the doubleneck, I do many of the kinds of runs that DiMeola does on "Mediterranean Sundance" and "Race with the Devil." I use that muted style in the suite that I do before "Wanted" comes along. It was great, because I opened a few eyes. People don't know that I can play like that because I don't show it on record. That's only because it's not appropriate for the music in the songs that I play. That's not an unusual thing. When I sit down and play with people like Eddie Van Halen, as amazing as he is on record, he is more amazing without restraints because the songs are still his parameters. He is not showing you all his stuff. When he just sits down and plays off the cuff you see the genius. I'm sure Steve Vai is the same way. Amazing as these people are on record, they are still playing to a parameter, which is the song. When you sit down and just play with them with no parameters, which is a fusion kind of base, all of a sudden you go, 'Check it out; I'm going straight for left field.' You just go out into space. I don't care who it is, when you push yourself towards that parameter you are going to find a great energy there.

How well-versed are you as a rhythm guitarist?

I'm pretty good. I was not a great rhythm guitarist until I started to play with Duke Williams and the Extremes. It was a funky band, and I got well-versed in rhythm playing at that point. It had to be very precise because I was playing with a horn section. I had to play with these guys who were rhythmically following the wave.

How does that come into play now?

There is a rhythm guitar on "Homebound Train" and "Lay Your Hands on Me," which is more or less what Stevie Wonder is doing on "Higher Ground" or what Jimmy Page did on "Black Dog" or what Van Halen did on "Hot for Teacher." It's that same type of vibe. The groove is based on funk.

So in your mind Stevie Wonder's "Higher Ground" is related to Led Zeppelin's "Black Dog?"

Absolutely—there is a big parallel. Jimmy Page feels the same way. Any kind of delta blues music, going back to say, "I'm a Man," by Muddy Waters, is all the same vibe. What Jimmy Page did was to make those things a little complex, and Stevie Wonder took those simplistic things he knew and listened to as a kid and brought them into "Signed, Sealed and Delivered." That has the same rhythmic quality in the music. Basically, it's rhythm guitar, but it's played as a

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melody, just like "Lay Your Hands on Me." That could be a horn line, but it's played with rhythm guitar. It's only the application of it that makes it Bon Jovi and rock 'n' roll.

Can you give me an instrumental tour of what's in your house?

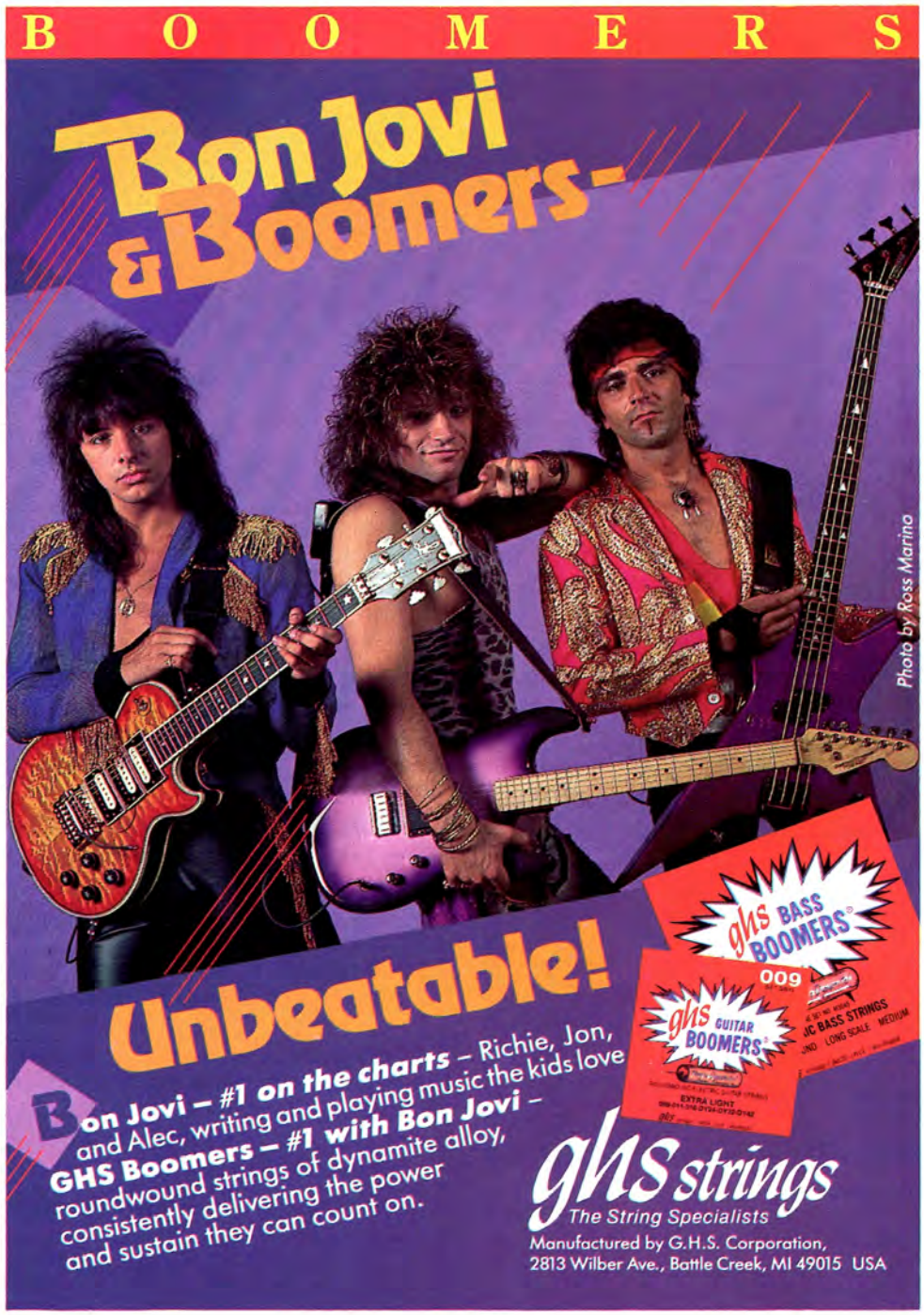
I have a Gibson Tobacco Sunburst ES 175. I got it when I used to like to listen to Yes and play along with Steve Howe. I had a chance to buy it for $500 and I went to work in a hospital to get it. I pick it up and play jazz every once in a while. It's more or less for chordal stuff. When I got bored playing regular chords I figured this would help me get into new chord fingerings. I have a '62 Tobacco Sunburst Strat with a rosewood neck and whammy bar that I played on this record. It's got a nice thin neck. There's a custom Ovation made for me with stars on the neck. There's a reissue of a Gibson Flying V with a Gibson Kahler system. I have an Adamis which Rick Weldon from Ovation gave me to me. He brought the guitar to Clapton, Beck, McCartney and Jagger and then he gave it to me. I have an old semi-hollow Gibson that a bunch of fans gave to me. I have a Les Paul Jr. with a scaled down neck which I've never seen before. There's a Mastertone banjo, a Shimmo Les Paul Custom which a man in Japan made for me, two Guild jumbo acoustics, a six-and a 12-string that I picked out of the Guild factory myself. I've got an Adamis 12-string cutaway thin line, an Ovation six-string, two Kramer Ferrington acoustic basses, a Jackson neck-through, and a bunch of my own Kramers. I have the Les Paul that Rod Schoepfer made for me. You see it in the old GHS string ads. There is a Takamine classical, top of the line, and an Ovation Custom Legend with MIDI capabilities, which is really cool. I didn't use MIDI on this record. I used it on *Slippery*. They are all strung with GHS strings.

What's the history behind developing your own Kramer guitar?

Up until *Slippery* I didn't use Stratocasters. I used all Gibson Explorers, Les Pauls and a few custom made guitars by Rod Schoepfer and his daughter, Gail. Now I have them affiliated with Kramer, so when I make a guitar at Kramer they usually put them together and we pick the woods out together. I was rehearsing for *Slippery* in this warehouse in New Jersey where about $70,000 worth of gear was stolen. With it was my favorite Les Paul that had been with me for years and my favorite Explorer, which was a reissue. My heart was bleeding. But no matter what bad things happen to me I try to find good in it somewhere. I felt this was telling me that I should change to different sounding and feeling instruments than I was used to. It's good, no matter what guitar you swear by, to be open minded. That's when I approached Kramer. I had certain needs, such as three pickups. I also needed the touch of the Les Paul, the power of it, and the rhythm sound that the Les Paul gave. I wanted a real powerful pickup in the back. I needed a five-way switch and I wanted to split both rhythm pickups so I could have the thin sound of the old Strat if I wanted to or the beefier sound for a Stratocaster. The pickups are by Seymour Duncan. Rod Schoepfer and I modified the neck. There is a brass neck-lock in there because I go nuts on stage and play very physically. I also play with my action very high, so every time I moved the neck I would eventually strip the screws and the guitar wouldn't be any good to me. I had to create something that made the bolt-on neck situation a little stronger. I also did a little more of a cutaway rather than the square cutaway with the bolt-on neck with four screws. Now there's three screws and where you put your hand is a cutaway. They have good versatility. That's why I built them, for my own needs on stage.

Does it give you all the voices you want?

You're never going to find all the qualities in one guitar. There is something that you get from an old Les Paul or



P R E S E

"Wolf has done some transcriptions of my work and he is accurate, knowledgeable and versatile. First you hear the music of your favorite artist. Then you get to see the printed transcriptions and play along with a rhythm section. It's good for your ears, your meter, and it gives you a chance to get creative within a structure that you like and have become familiar with. With these tapes, you learn the kinds of things your ears can teach you."

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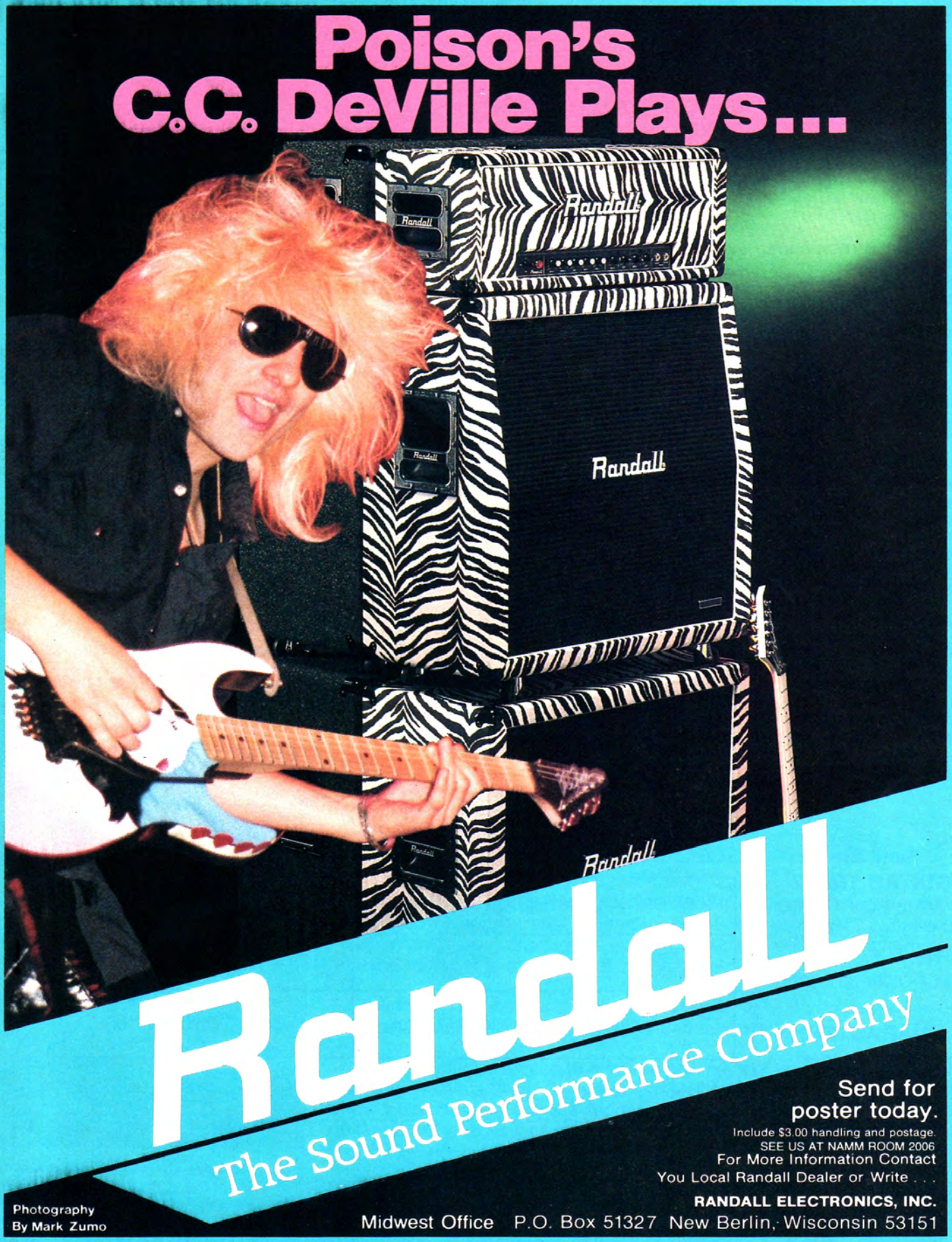
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particular instruments. Ovation made me a tripleneck with a mandolin neck for "Stick to Your Guns." It's an amazing instrument. I'm still surprised that it works. I challenged them enough as it was with the doubleneck for the suite in "Wanted." I was so happy when they made it for me. It worked perfectly every night. It never went out of tune. Now I have a tripleneck and it's also amazing. They went to Germany to study with some tension expert. Ovation is an amazing company for pulling this through for me. I have the only one in the world.

Are you still using the KMD amps?

I used them a lot on this record. I have a new rack made for me by Bob Bradshaw. Among other things it has a compressor, an EQ, a Lexicon Prime Time Digital Delay, three SPX-90s from Yamaha, which are great units, and the new Eventide Harmonizer, which is outrageous. There is a Chandler Tube Driver. I've used a Nady Wireless for years. I use the KMDs in the rack. I have amp switching, where I have a Marshall amplifier and two KMDs, one on a dirty setting, one on a clean setting. All the clean sound that I use live comes from KMD. A percentage of the dirt comes from the Marshall, but then I bi-amp, so some of the dirt comes through KMD also. My KMD is done the way I want it. I consulted with them for the past year. They brought me back until they got it. In the past year, KMD seems to be the amplifier company that has come the furthest for the consumer in trying to better themselves. That's because they have two successful companies under one roof, Ovation and KMD. They have Takamine and just bought Hamer. They are always trying to better their Ovation guitars, which have been the standard in this industry for years. I swear by them and I always will. The first time I saw Paul McCartney play one in the Garden, with Wings, I said, I have to have one of these. They are the best sounding acoustic pickup on the market. They play great and have less feedback problems than any acoustic/electric guitar.

Do you have an emotional attachment to any guitar?

I have an emotional attachment to a few of the Kramers because they have been with me through the *Slippery* tour and this record. There is a white one with a maple neck, a sunburst guitar with a rosewood neck, and a black one with a rosewood neck that I play a lot. They are identical as far as the weight of the wood and the specifications of the neck. Everything is Floyd Rose. It was Kahler when my instrument was a Schoepfer. With those curly maple blocks of wood I didn't want to make deep holes in them with the Floyd Rose. All I had to do was put the Kahler on top of the body. You didn't have to cut in. I found with the Floyd Rose there were different harmonics that you could get out of it.

"I'm more or less an old school player."

Is there a song from *New Jersey* that you enjoy playing the most live?

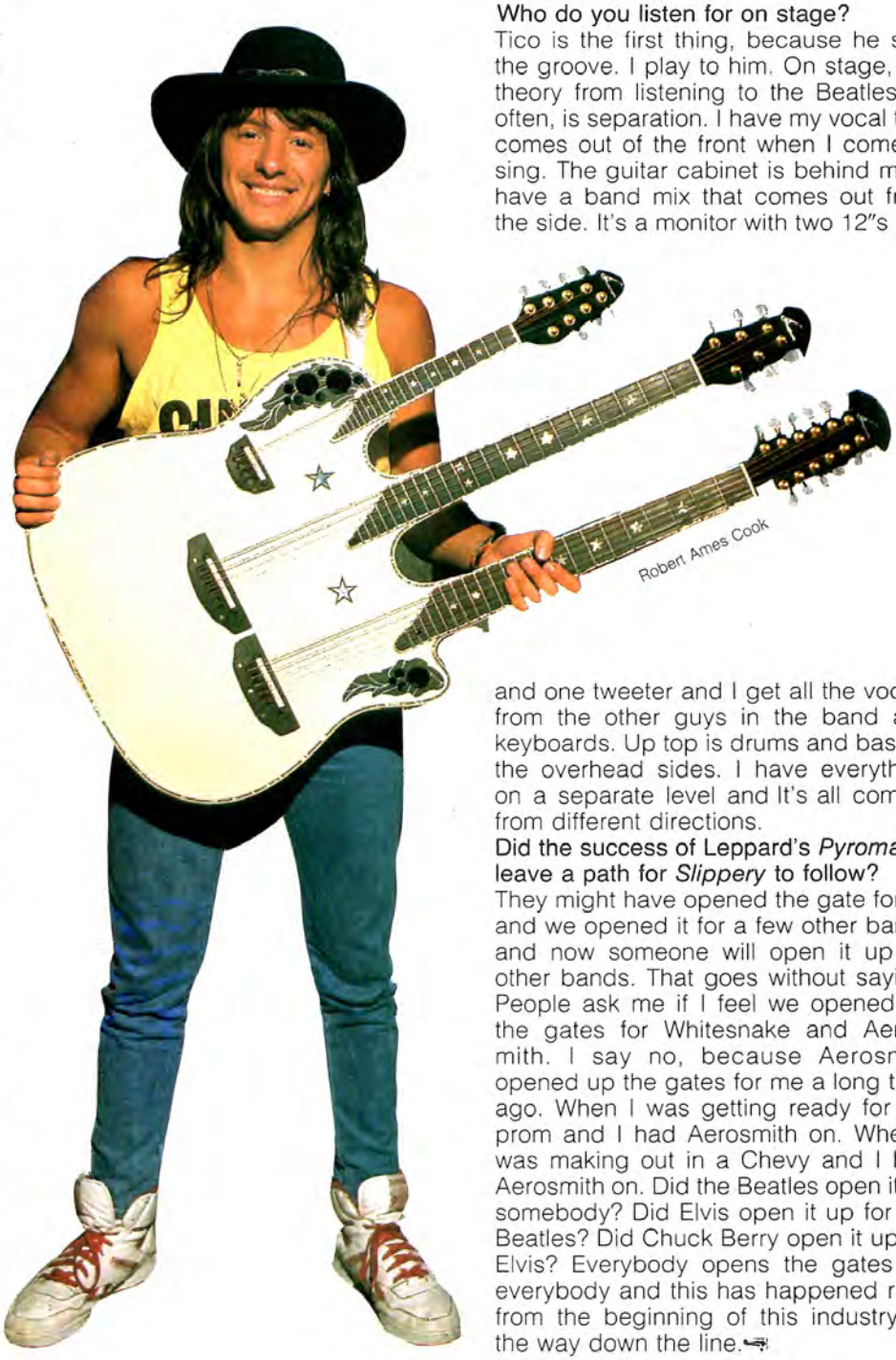
It's all so new that I like everything. From *Slippery*, "Wanted" is my favorite to play live. "In and Out of Love" from *Fahrenheit*, because it's just rock. "Roulette" from the first record. I like the licks and it's something I can bite into.

Is there a song or point in the evening when you know it's going to work?

There's different things, like monitors, that come into play. Tico and I being from good session backgrounds, if we hear each other well, we can play together well. If we don't hear each other we're in trouble.

Who do you listen for on stage?

Tico is the first thing, because he sets the groove. I play to him. On stage, my theory from listening to the Beatles so often, is separation. I have my vocal that comes out of the front when I come to sing. The guitar cabinet is behind me. I have a band mix that comes out from the side. It's a monitor with two 12"s in it and one tweeter and I get all the vocals from the other guys in the band and keyboards. Up top is drums and bass in the overhead sides. I have everything on a separate level and It's all coming from different directions.



Robert Ames Cook

Did the success of Leppard's *Pyromania* leave a path for *Slippery* to follow?

They might have opened the gate for us and we opened it for a few other bands and now someone will open it up for other bands. That goes without saying. People ask me if I feel we opened up the gates for Whitesnake and Aerosmith. I say no, because Aerosmith opened up the gates for me a long time ago. When I was getting ready for my prom and I had Aerosmith on. When I was making out in a Chevy and I had Aerosmith on. Did the Beatles open it for somebody? Did Elvis open it up for the Beatles? Did Chuck Berry open it up for Elvis? Everybody opens the gates for everybody and this has happened right from the beginning of this industry all the way down the line.

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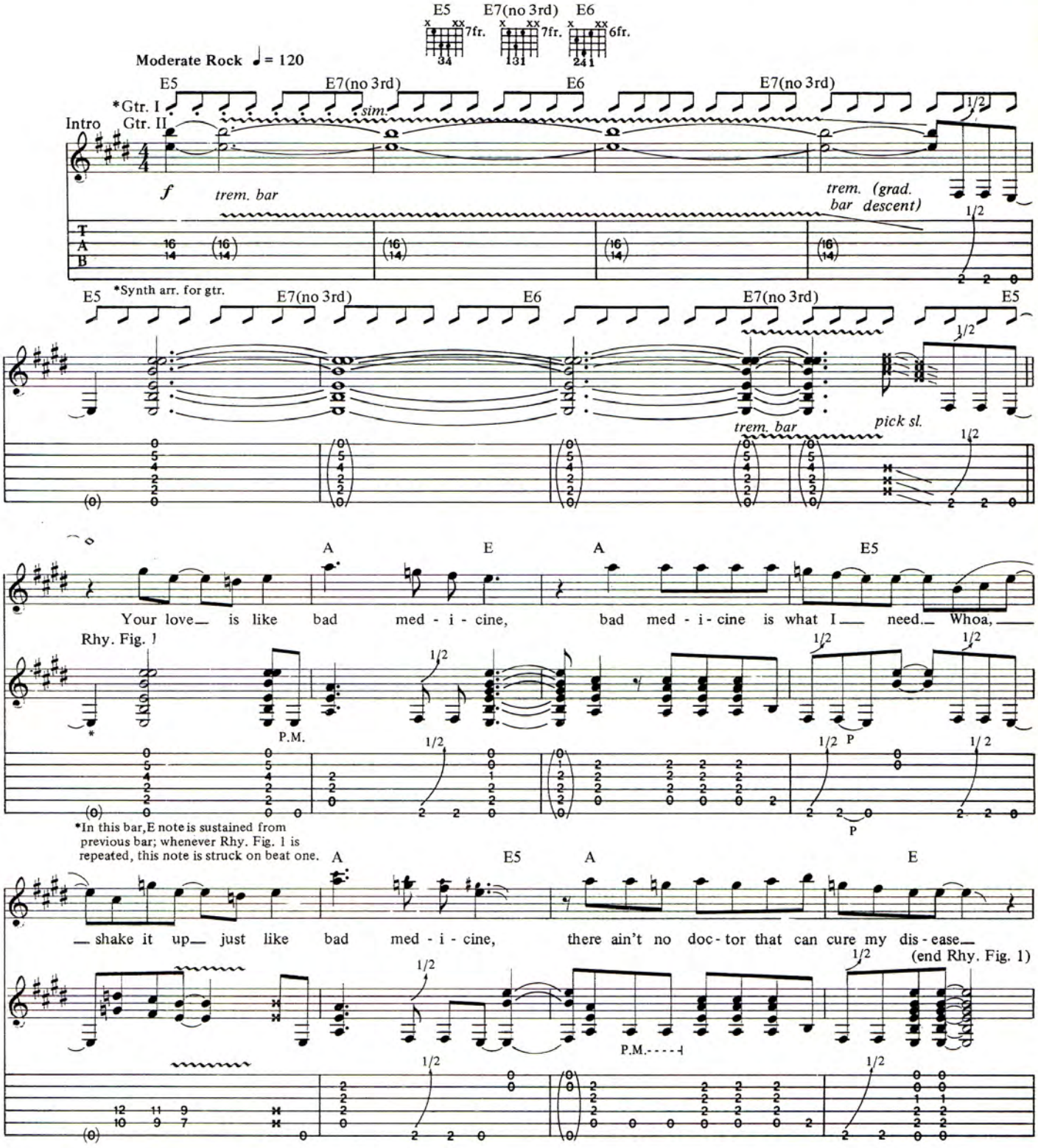
Tablature Explanation page 34

BAD MEDICINE

As Recorded by Bon Jovi
(From the album NEW JERSEY/Polygram Records)

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



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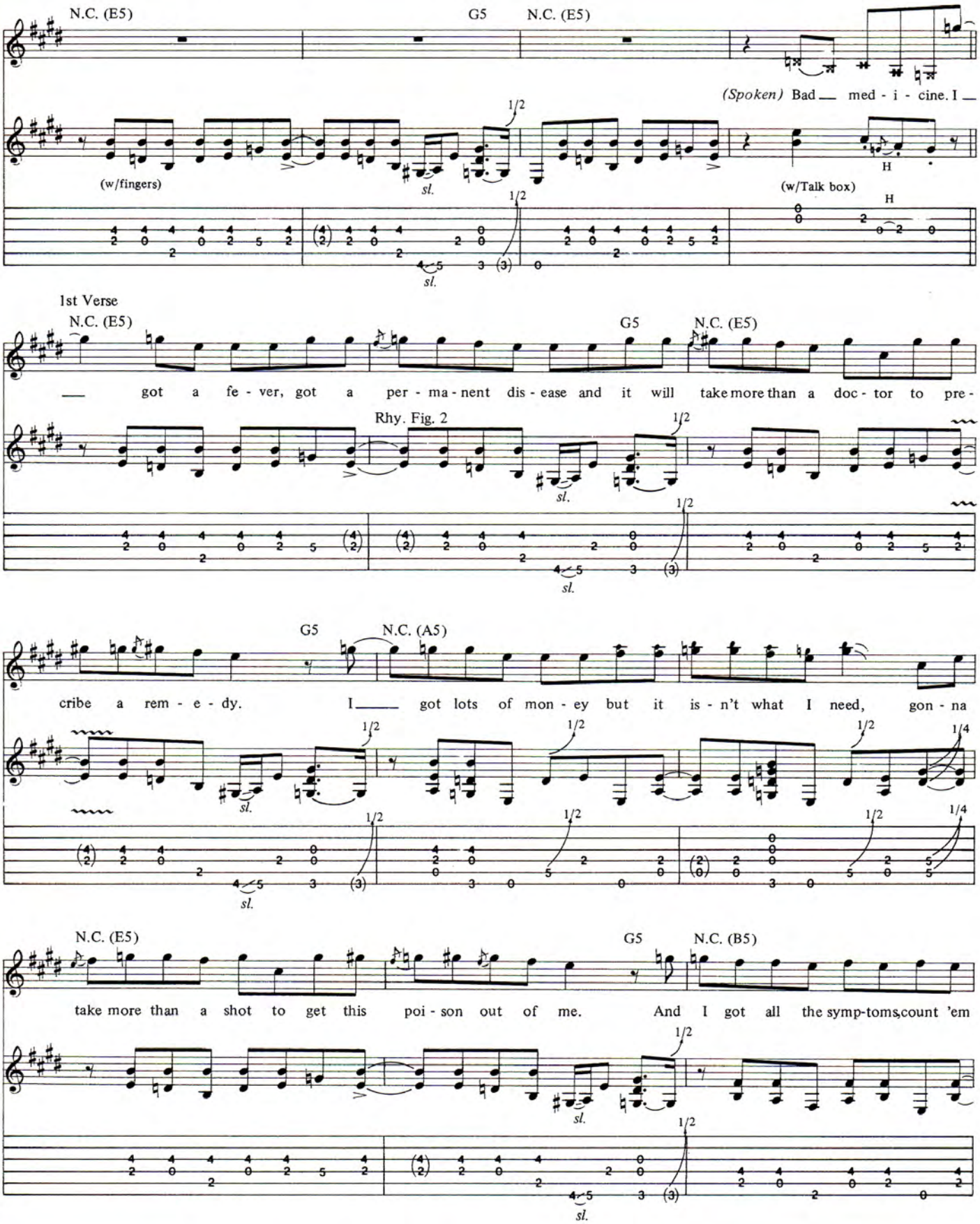
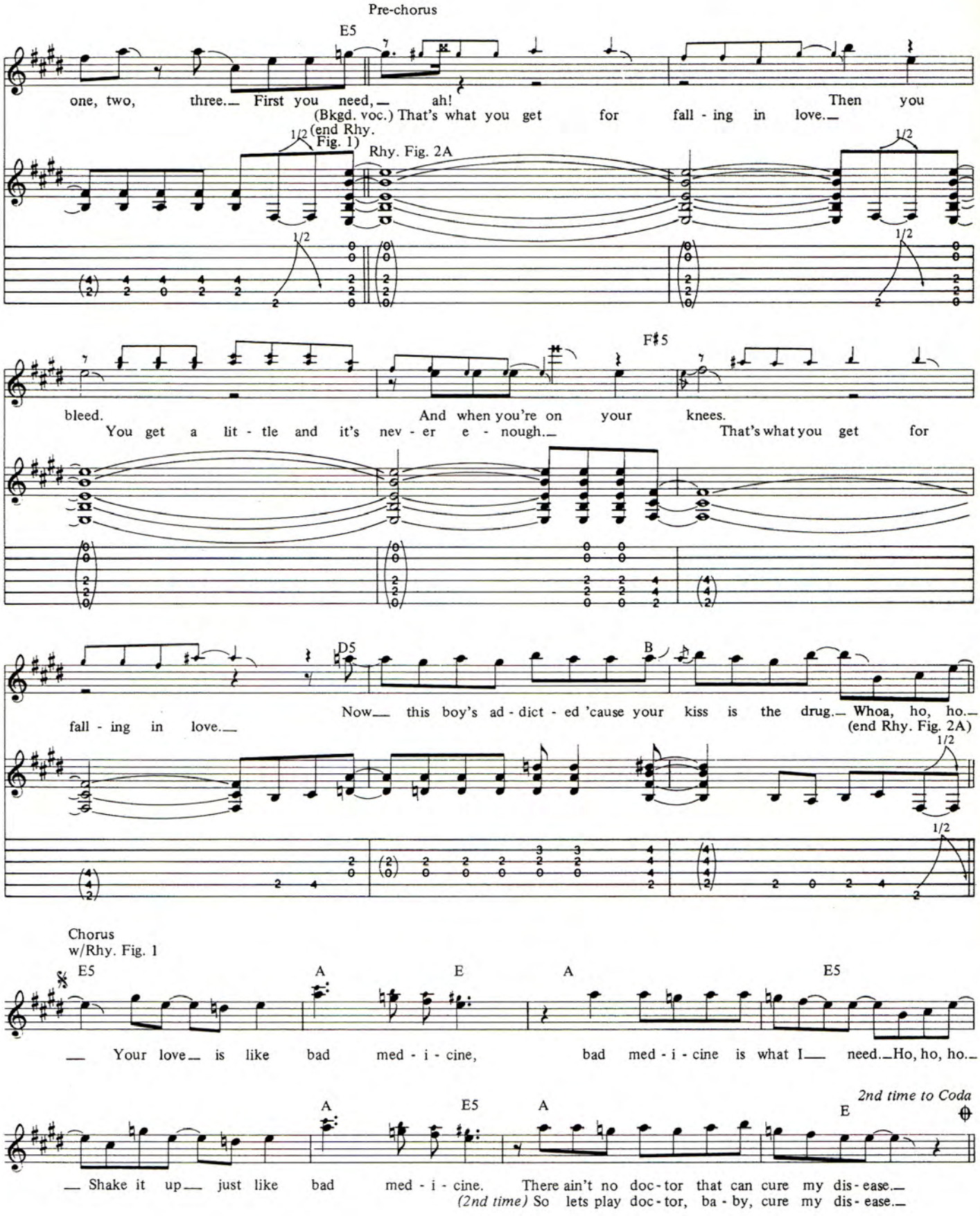

N.C. (E5)
G5
N.C. (E5)
(Spoken) Bad med - i - cine. I
(w/fingers)
(w/Talk box)
1st Verse
N.C. (E5)
G5
N.C. (E5)
got a fe - ver, got a per - ma - nent dis - ease and it will take more than a doc - tor to pre -
Rhy. Fig. 2
G5
N.C. (A5)
cribe a rem - e - dy. I got lots of mon - ey but it is - n't what I need, gon - na
N.C. (E5)
G5
N.C. (B5)
take more than a shot to get this poi - son out of me. And I got all the symp-toms,count 'em


Pre-chorus
E5
one, two, three. First you need, ah! Then you
(Bkgd. voc.) That's what you get for fall - ing in love.
(end Rhy. Fig. 1)
Rhy. Fig. 2A
1/2
bleed. And when you're on your knees.
You get a lit - tle and it's nev - er e - nough. That's what you get for
F♯5
fall - ing in love.
Now this boy's ad - dict - ed 'cause your kiss is the drug. Whoa, ho, ho.
(end Rhy. Fig. 2A)
D5
B
Chorus
w/Rhy. Fig. 1
E5
A
E
A
E5
Your love is like bad med - i - cine, bad med - i - cine is what I need. Ho, ho, ho.
2nd time to Coda
Shake it up just like bad med - i - cine. There ain't no doc - tor that can cure my dis - ease.
(2nd time) So lets play doc - tor, ba - by, cure my dis - ease.

G5 A5 N.C.

Bad, bad med - i - cine. I

P.M. P.M. P.M. P.M. P.M. P.M.

1/2 1/2 trem. bar

2nd Verse
w/Rhy. Fill 1
N.C. (E5) w/Rhy. Fig. 2 G5 N.C. (E5)

don't need no nee - dle to be giv - in' me a thrill and I don't need no an - es - the - sia or a

N.C. (A5)

nurse to bring a pill. I got a dirt - y - down ad - dic - tion that does - n't leave a track, I got a

N.C. (E5) G5 N.C. (B5)

jones for your af - fec - tion like a mon - key on my back. There ain't no par - a - med - ic gon - na

Pre-chorus
w/Rhy. Fig. 2A
E5

save this heart at - tack, when you need. Then you bleed.

(Bkgd. voc.) That's what you get for fall - ing in love.

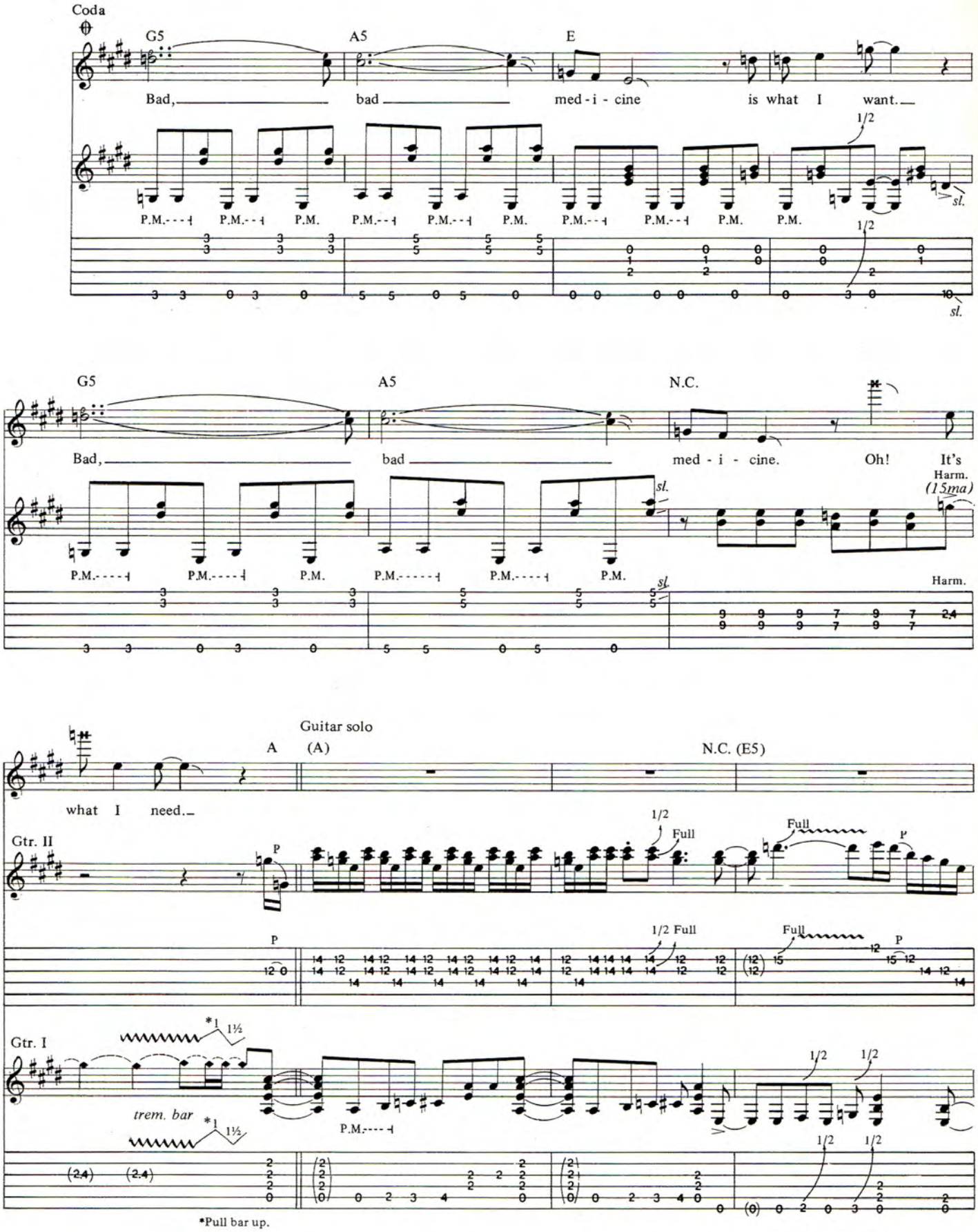
F♯5

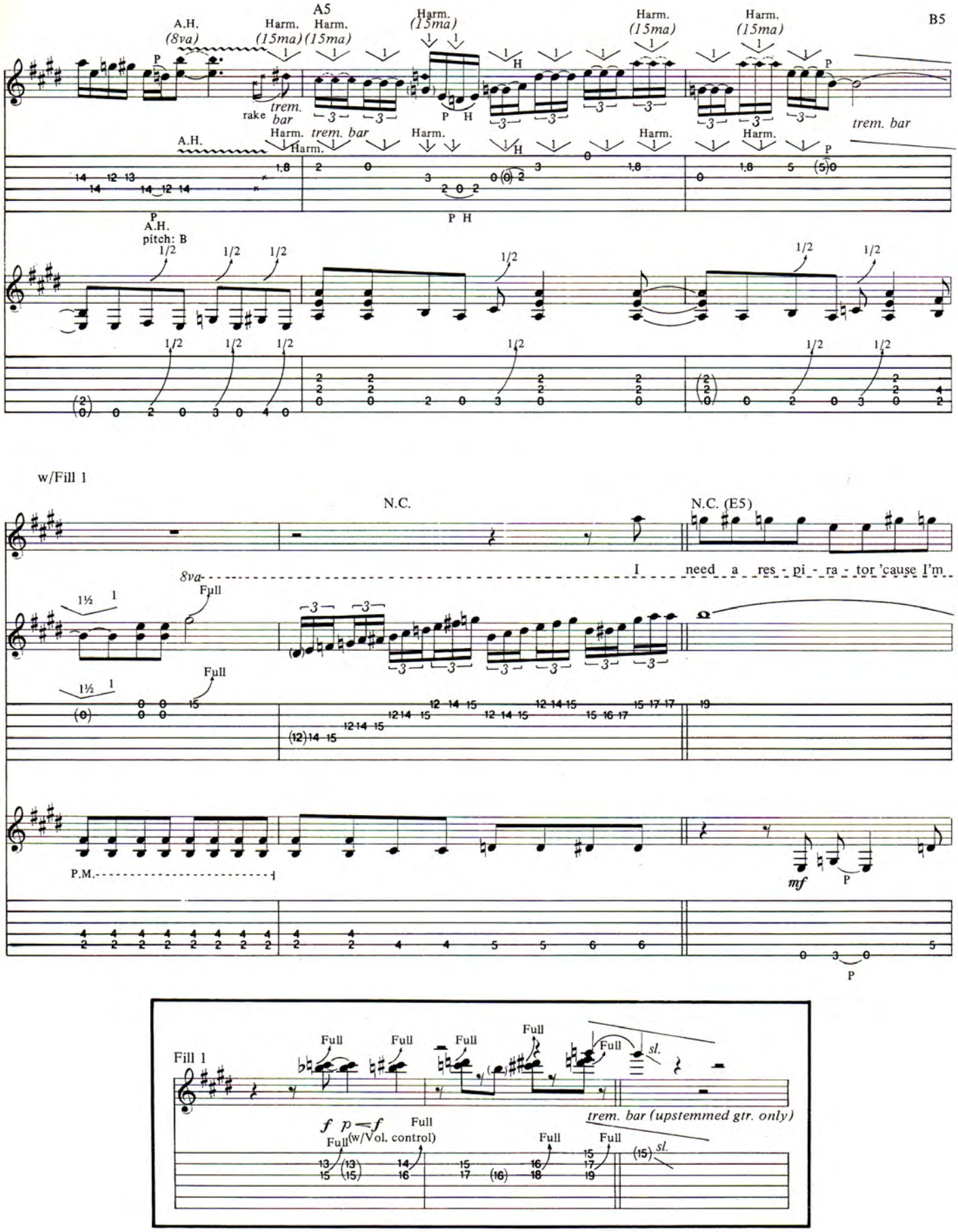
You get a lit - tle and it's nev - er e - nough. And when you're on your knees. That's what you get for

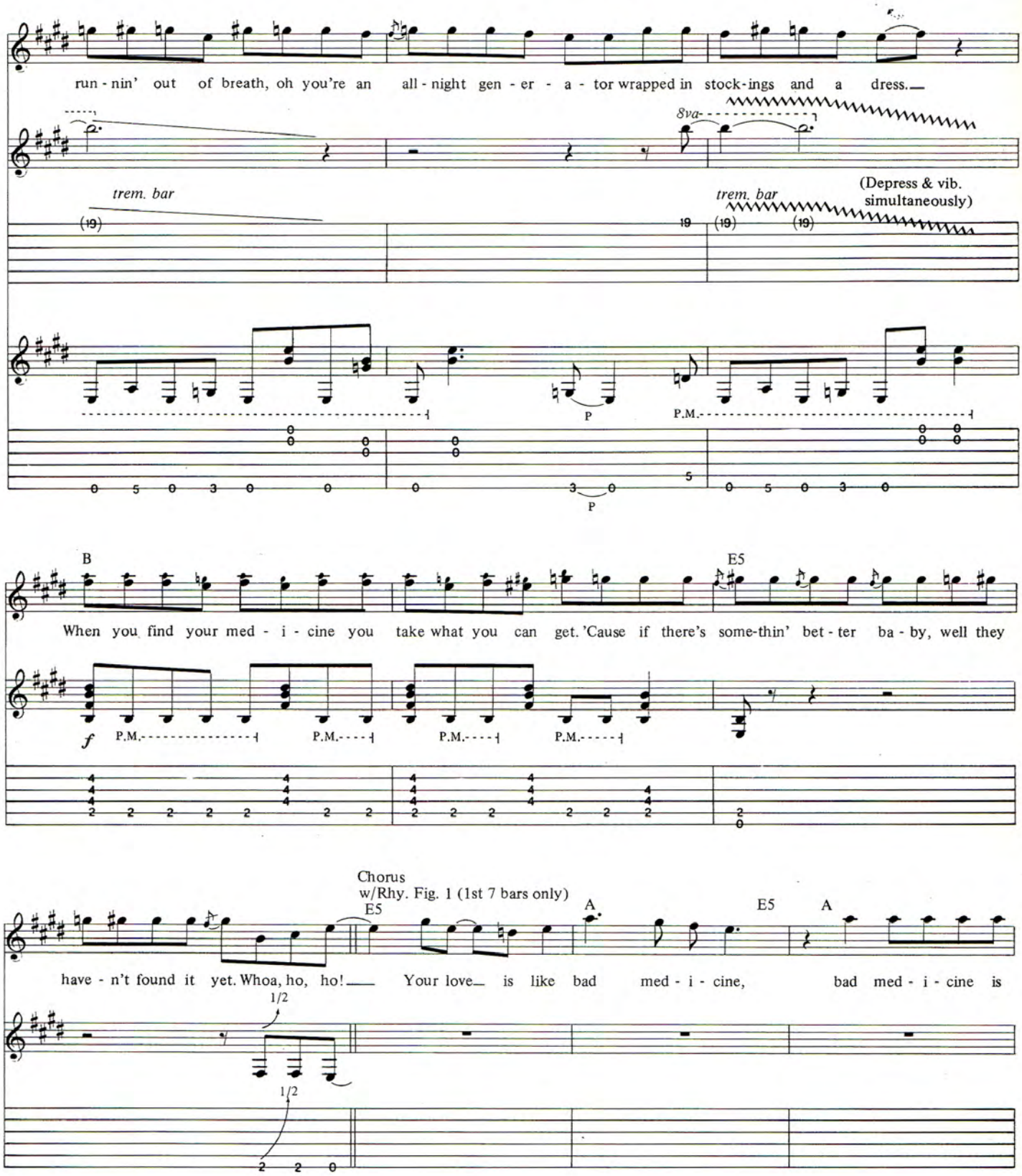
D5 B *D.S. al Coda*

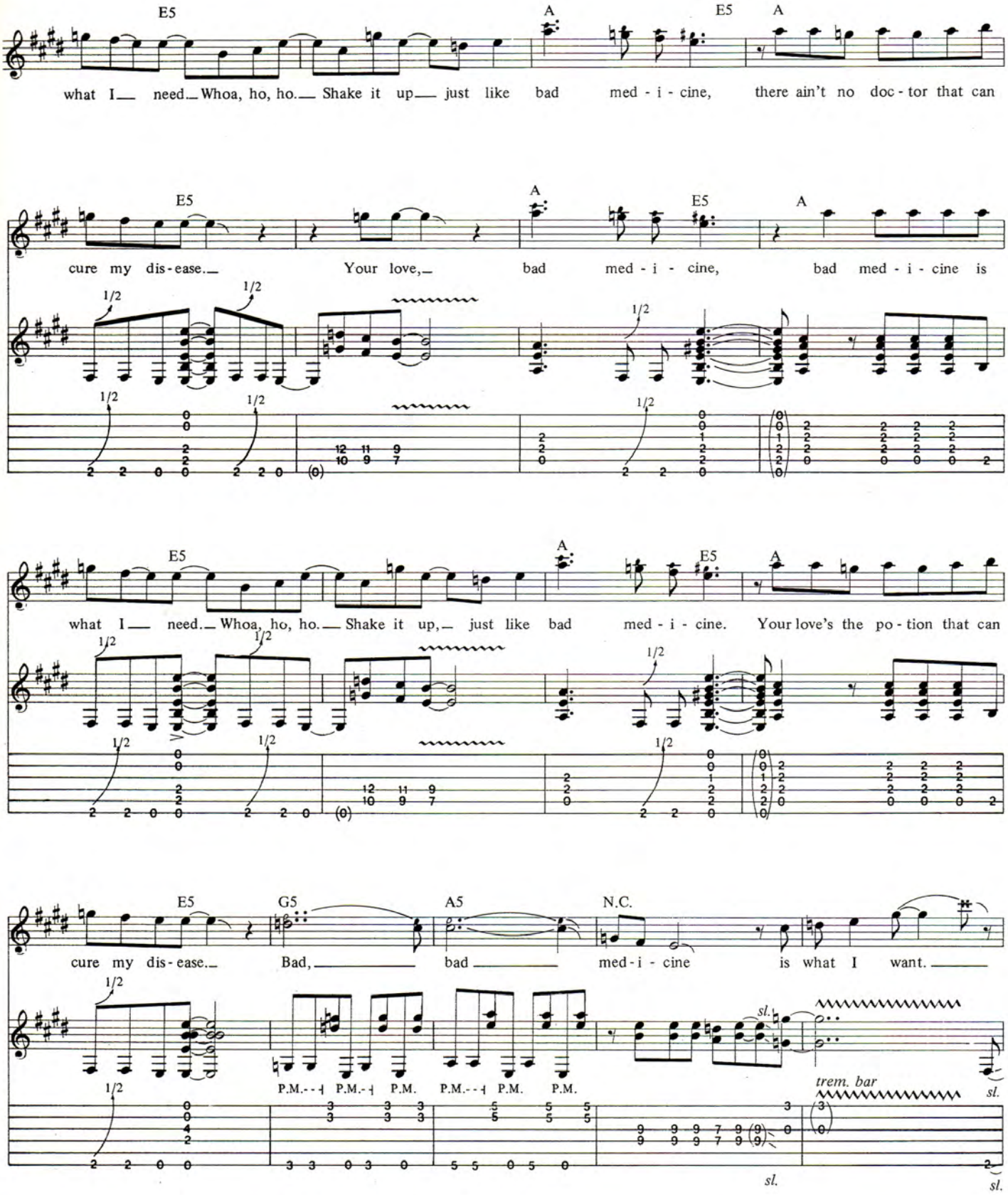
fall - ing in love. Now this boy's ad - dict - ed 'cause your kiss is the drug. Whoa, ho, ho.

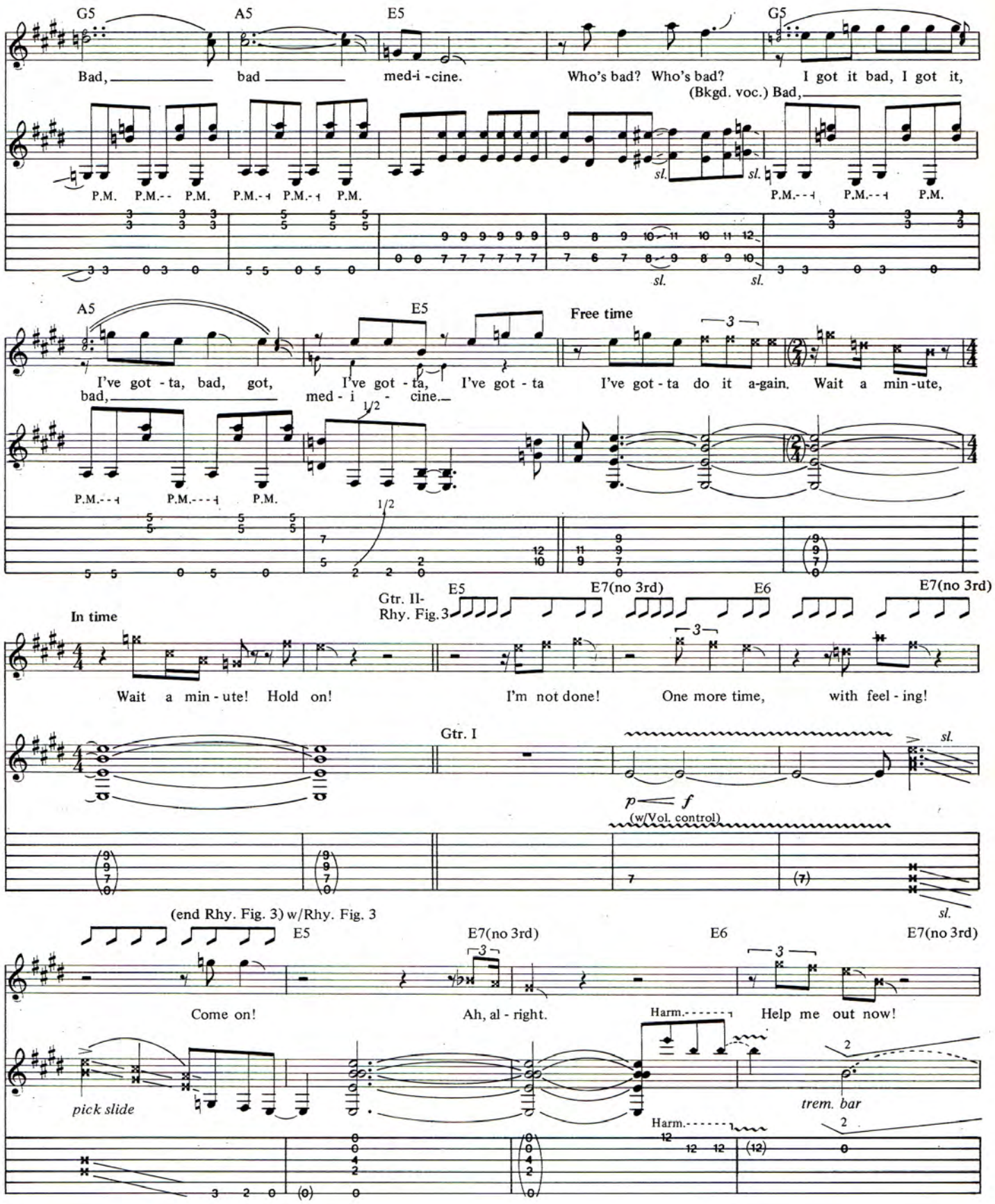
Rhy. Fill 1

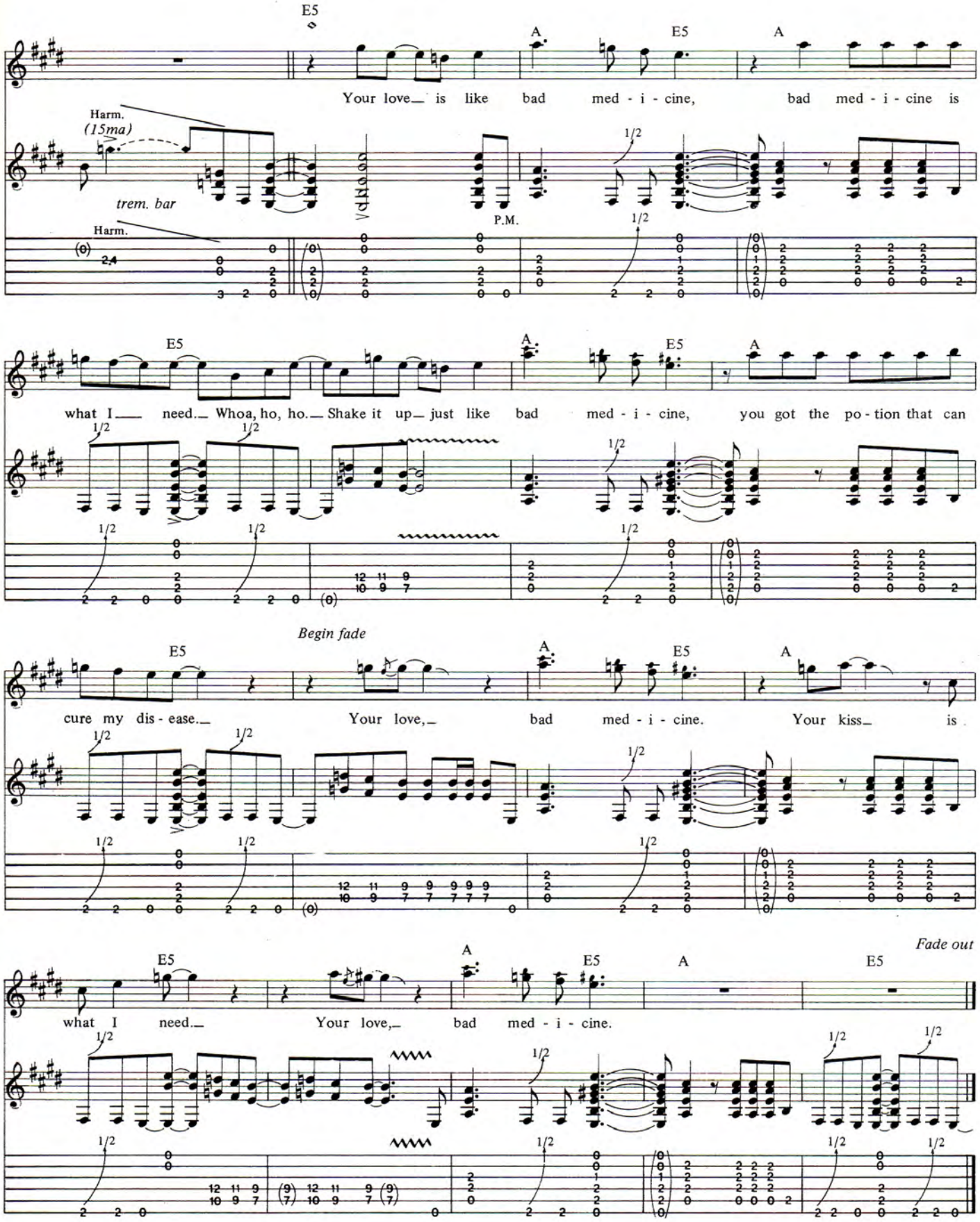

Coda
G5
A5
E
Bad, bad med - i - cine is what I want.
1/2
P.M.
sl.
G5
A5
N.C.
Bad, bad med - i - cine. Oh! It's
Harm.
(15ma)
what I need.
A
Guitar solo
(A)
N.C. (E5)
Gtr. II
P
1/2
Full
1/2 Full
Gtr. I
*1
1½
trem. bar
P.M.
*Pull bar up.


A5
B5
A.H.
(8va)
Harm.
(15ma)
rake
trem. bar
P
H
A.H. pitch: B
1/2
w/Fill 1
N.C.
N.C. (E5)
I need a res - pi - ra - tor 'cause I'm
8va
Full
1½
P.M.
mf
Fill 1
sl.
f p f
Full (w/Vol. control)
trem. bar (upstemmed gtr. only)


run - nin' out of breath, oh you're an all - night gen - er - a - tor wrapped in stock-ings and a dress.
8va
trem. bar
trem. bar
(Depress & vib. simultaneously)
P.M.
B
E5
When you find your med - i - cine you take what you can get. 'Cause if there's some-thin' bet - ter ba - by, well they
P.M.
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
E5
A
E5
A
have - n't found it yet. Whoa, ho, ho! Your love is like bad med - i - cine, bad med - i - cine is
1/2
1/2


E5
A
what I need. Whoa, ho, ho. Shake it up just like bad med - i - cine, there ain't no doc - tor that can
cure my dis - ease. Your love, bad med - i - cine, bad med - i - cine is
what I need. Whoa, ho, ho. Shake it up, just like bad med - i - cine. Your love's the po - tion that can
G5
A5
N.C.
cure my dis - ease. Bad, bad med - i - cine is what I want.
1/2
P.M.
sl.
trem. bar


G5
A5
E5
G5
Bad, bad med-i-cine.
Who's bad? Who's bad?
I got it bad, I got it,
(Bkgd. voc.) Bad,
P.M. P.M.-- P.M. P.M.-- P.M.-- P.M.
sl.
P.M.--- P.M.--- P.M.
A5
E5
Free time
I've got-ta, bad, got, bad,
I've got-ta, med-i-cine.
I've got-ta
I've got-ta do it a-gain. Wait a min-ute,
1/2
P.M.--- P.M.---- P.M.
In time
Gtr. II-
Rhy. Fig. 3
E5
E7(no 3rd)
E6
E7(no 3rd)
Wait a min-ute! Hold on!
I'm not done!
One more time, with feel-ing!
Gtr. I
p f
(w/Vol. control)
(end Rhy. Fig. 3) w/Rhy. Fig. 3
E5
E7(no 3rd)
E6
E7(no 3rd)
Come on!
Ah, al-right.
Help me out now!
Harm.
pick slide
trem. bar


E5
A
E5
A
Your love is like bad med - i - cine, bad med - i - cine is
Harm.
(15ma)
trem. bar
Harm.
P.M.
1/2
E5
A
E5
A
what I need. Whoa, ho, ho. Shake it up just like bad med - i - cine, you got the po - tion that can
Begin fade
E5
A
E5
A
cure my dis - ease. Your love, bad med - i - cine. Your kiss is
Fade out
E5
A
E5
A
E5
what I need. Your love, bad med - i - cine.

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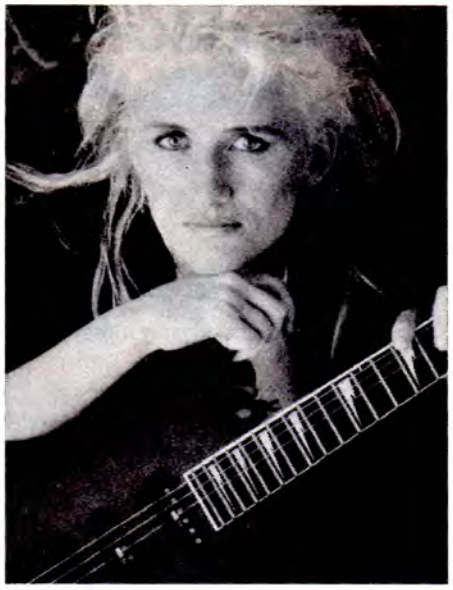
9JA

BLUES FOR YOUSE

By Jennifer Batten



In this month's lesson I've written two fingerings for blues scales from the 7th position. A blues scale consists of six tones: 1,b3,4,b5,5 and b7. Ex. 2 is a lick derived from the Em blues scale as displayed in Ex. 1. The toughest part will be coordinating the 4th finger right hand slide at the beginning of the second bar. The right hand pinky seems uncooperative at first, but for me it's become my strongest pull-off finger. Ex. 4 is a question and answer type phrase derived from the Bm blues scale as displayed in Ex. 3. The second bar is a little tricky for the right hand, so take it slowly. For any bar you have trouble with, it's a good idea to isolate it and repeat it slowly over and over to a metronome. The last four bars will give the right hand pinky a good workout. Note that on bar four of Ex. 4 the 2nd and 3rd notes are bent. When bending a right-hand note, I get most of the power from the left hand and the right hand just goes along for the ride. For the second bend, the string is still bent from the 1st bend, so you just tap the 15th fret with the right hand pinky and release the bend. Remember, for the smoothest sound, always pull or hammer between notes.

Ex. 1—E minor blues scale

Ex. 2

*Fret hand fingers. **Pick hand fingers.

Ex. 3—B minor blues scale

Ex. 4

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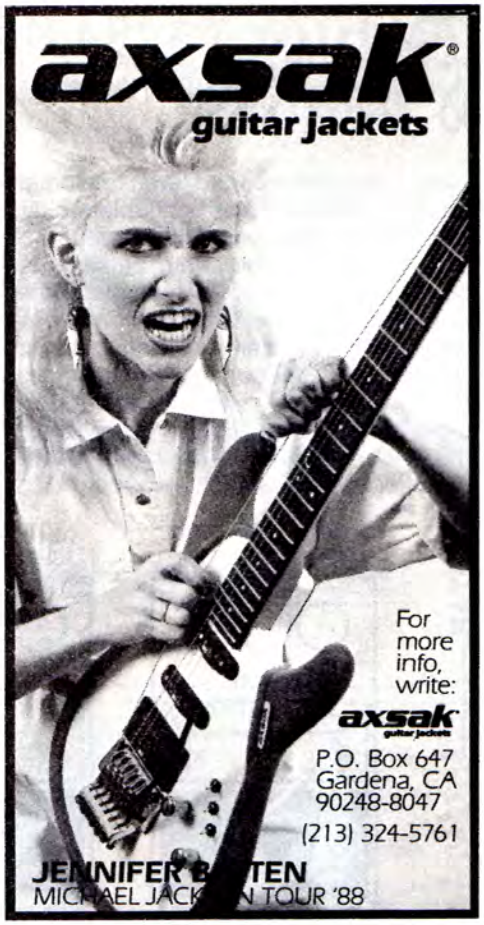

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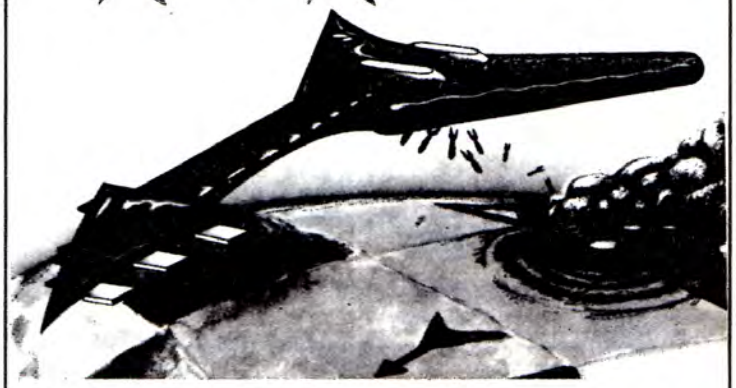

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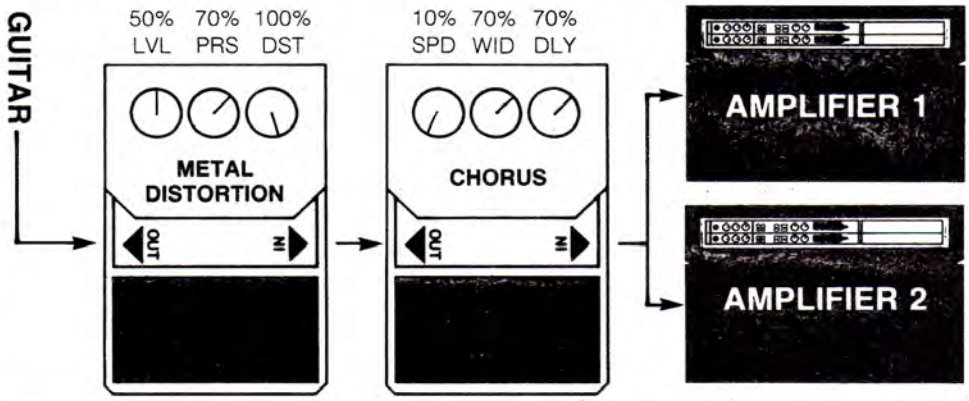
CAN I PLAY WITH MADNESS

By Dean Stubbs

I would like to thank Iron Maiden's guitar tech, Bill Barclay, for this list of instruments and effects currently used by Adrian and Dave. Dave Murray's main guitar is a seafoam green ESP Strat copy with two humbuckers and one single coil pickup. He also uses a '57 black Strat with a stock Fender bridge as his "old faithful." His lineup of equipment includes a Boss FET preamp, MXR graphic equalizer, Phase 90, and Distortion Plus along with a modified Cry Baby and a t.c. electronics 2290 digital delay. The effects feed by way of a Nady wireless system, into a couple of Gallien Krueger amps, powering Marshall cabinets.

Adrian Smith has taken up the guitar synth, a Roland GR 700, but also uses a number of Jackson Custom Strat-type guitars, an ESP Mirage and a Lado Earth, with the Roland Hex pickup in it. He also uses a t.c. electronics 2290 for delay and feeds Gallien Krueger amps into Marshall cabinets.

The short guitar solo on this song uses a very standard stereo distortion sound. The lead guitar is doubletracked and there are two and three part harmonies throughout. The setup below is an inexpensive means to recreate Dave Murray's guitar sound on this track. Beginning with the metal distortion pedal, balance the level so that the input level and the distorted output levels are the same when the pedal is bypassed. There is a slight bit of brightness in the distortion sound, which is brought up with the presence control at 70%. The distortion-drive control is, of course, at max (100%). Beyond the distortion sound, the effect is split into a stereo feed by a chorus pedal. The speed of the chorusing sweep is almost off (10%), the width of the chorus (70%) plus the delay time setting (70%) providing a medium amount of delay separation for the stereo effect, which on the album is panned toward the center for a rather narrow stereo spread.



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by Barry Lipman

QUESTION: Is there anything I can do to protect the wood where the finish has worn off my guitar's neck?—Eric Grove/New Windsor, NY.

ANSWER: You really don't need to do anything, but if you'd like to keep the bare parts sealed and looking clean you can use lacquer-sanding-sealer. If the exposed wood surface is undesirably dirty, you can clean it by sanding very lightly with a 320 grit paper before sealing. Pour some sealer onto an old cotton cloth, or even a paper towel, and apply a liberal amount to the bare parts. Wipe off whatever doesn't soak in. The sealer that stays in the wood should be dry within minutes. A few light strokes with grade 0000 (⁴⁄₀) steel wool will leave the sealed surface as smooth as satin. You can repeat this procedure as often as you like.

QUESTION: Why are reverse and left-handed necks becoming so popular among right-handed guitarists?—Dan Bailin/Washington, IL.

ANSWER: As far as I can tell, the practice began when people started to emulate Jimi Hendrix. He used righty Stratocasters restrung lefty. I can't see any practical playing advantage, but people seem to like the look enough that putting on lefty or reverse necks has become a fairly common custom job. Incidentally, reverse necks differ from true lefty necks in that reverses have side dot-markers on the opposite side of the fretboard than lefties, where righty players will be able to see them.

QUESTION: How can I stop my guitar from squeaking when I depress my T-bar?— Danny Hayes/Waynesboro, GA.

ANSWER: That depends on what is causing the squeaking. The squeaking can come from the neck joint, the tremolo pivot bearings, or from the tremolo springs. If the squeaks come from the neck joint, try tightening the large screw that fastens the neck to the body. If the joint still squeaks, it may be necessary to glue the joint. Use a thin film of yellow glue. This will dry and secure the joint, but can be broken apart fairly easily, as it will not penetrate the finish on either the body or the neck. If the tremolo pivot bearings are at fault, put a tiny drop of oil on each pivot. This should also improve tuning stability, as the squeaking implies excessive friction, which the oil should help eliminate. If the springs are creaking, they usually will be found to be touching the body of the guitar. You will have to watch them while you work the T-bar to see where they hit. Use a chisel, gouge or a small hand-held router to remove the offending wood.

QUESTION: How can I tune down a half-step on my guitar with its Floyd Rose Tremolo?—Mike Sohaskey/Plano, TX.

ANSWER: You will have to decrease the spring tension to match the string tension. This can be done by loosening the screws that hold the spring-retaining claw in the mortice in the back of your guitar. Loosen the screws until the bridge level is where you want it when the strings are tuned to your preferred pitch. If the screws do not travel far enough to level the bridge, you will have to remove a spring and readjust the claw accordingly.

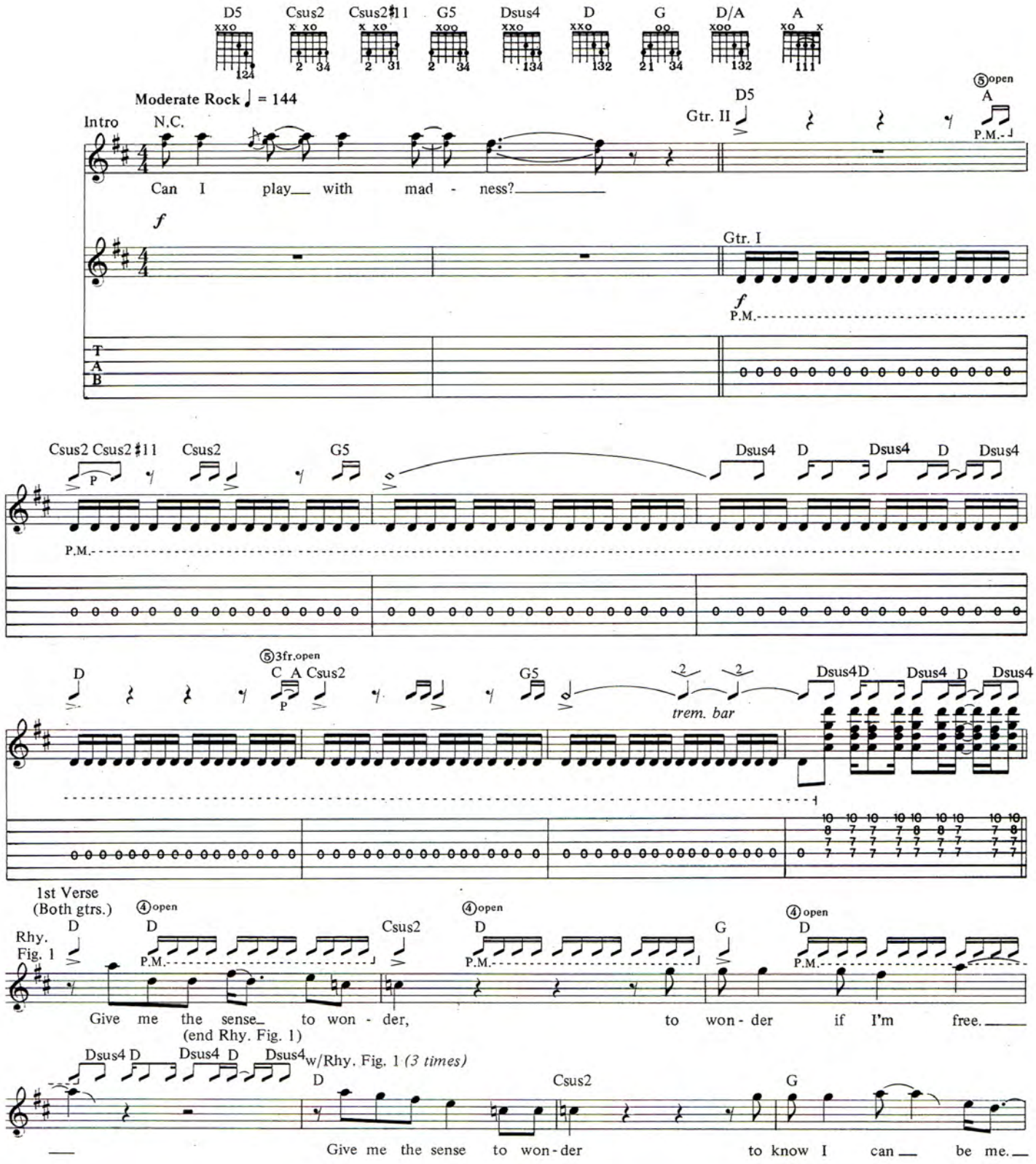
Tablature Explanation page 34

CAN I PLAY WITH MADNESS

As Recorded by Iron Maiden

(From the album SEVENTH SON OF A SEVENTH SON/Capitol Records)

Words and Music by Adrian Smith, Bruce Dickinson and Steve Harris



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Dsus4 D Dsus4 D Dsus4 D Csus2 G

Give me the strength to hold my head up, spit back in their face.

Dsus4 D Dsus4 D Dsus4 D Csus2

Don't need no key to un - lock this door, got to

G D/A A D/A A D/A A

break down the walls, break out of this bad place.

Chorus

B5 G5 D A

Can I play with mad - ness, the proph - et stared at his crys - tal ball.

P.M. P.M. P.M. P.M.

*3rd time (after gtr. solo), rest till last eighth note of this bar.

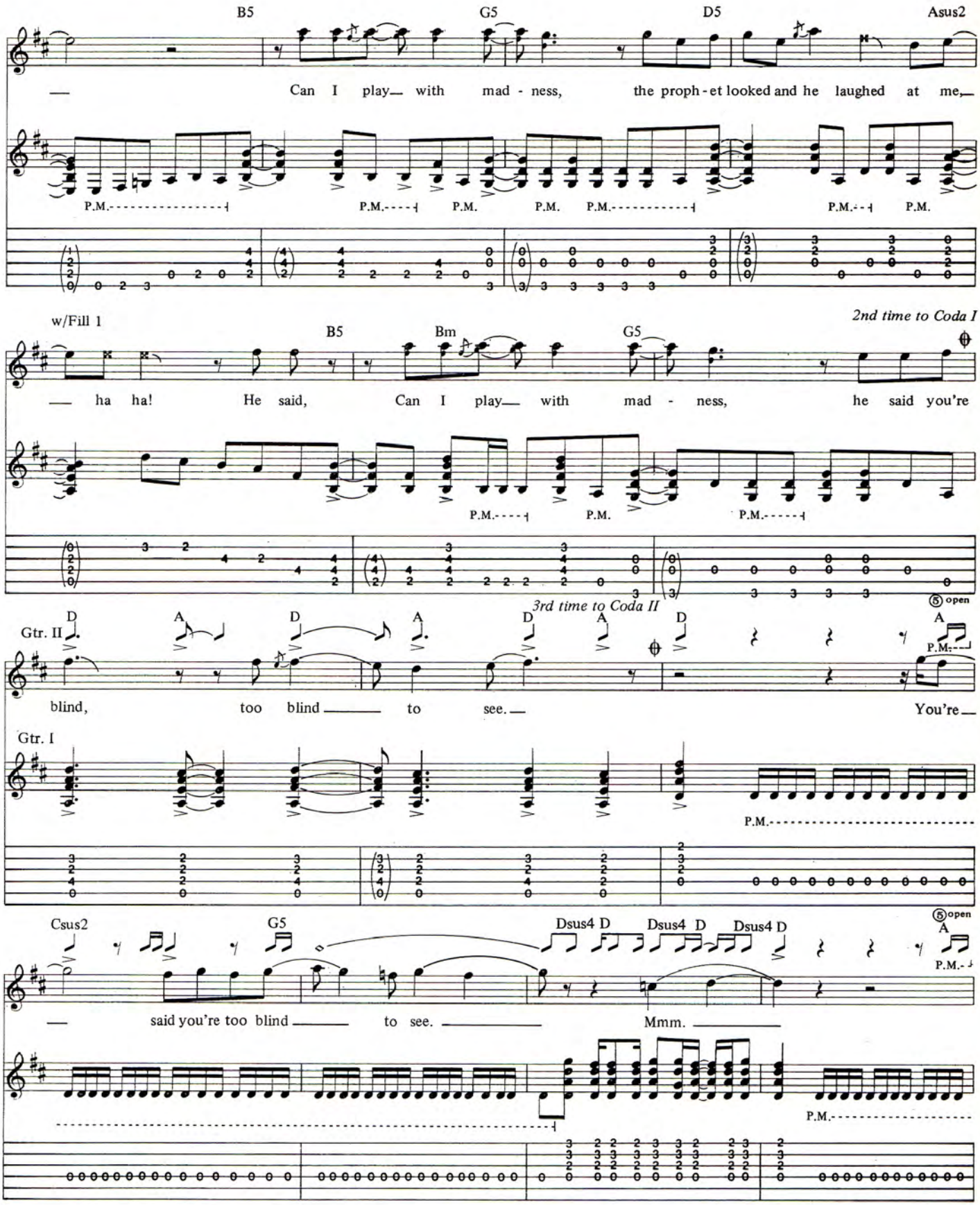
w/Fill 1

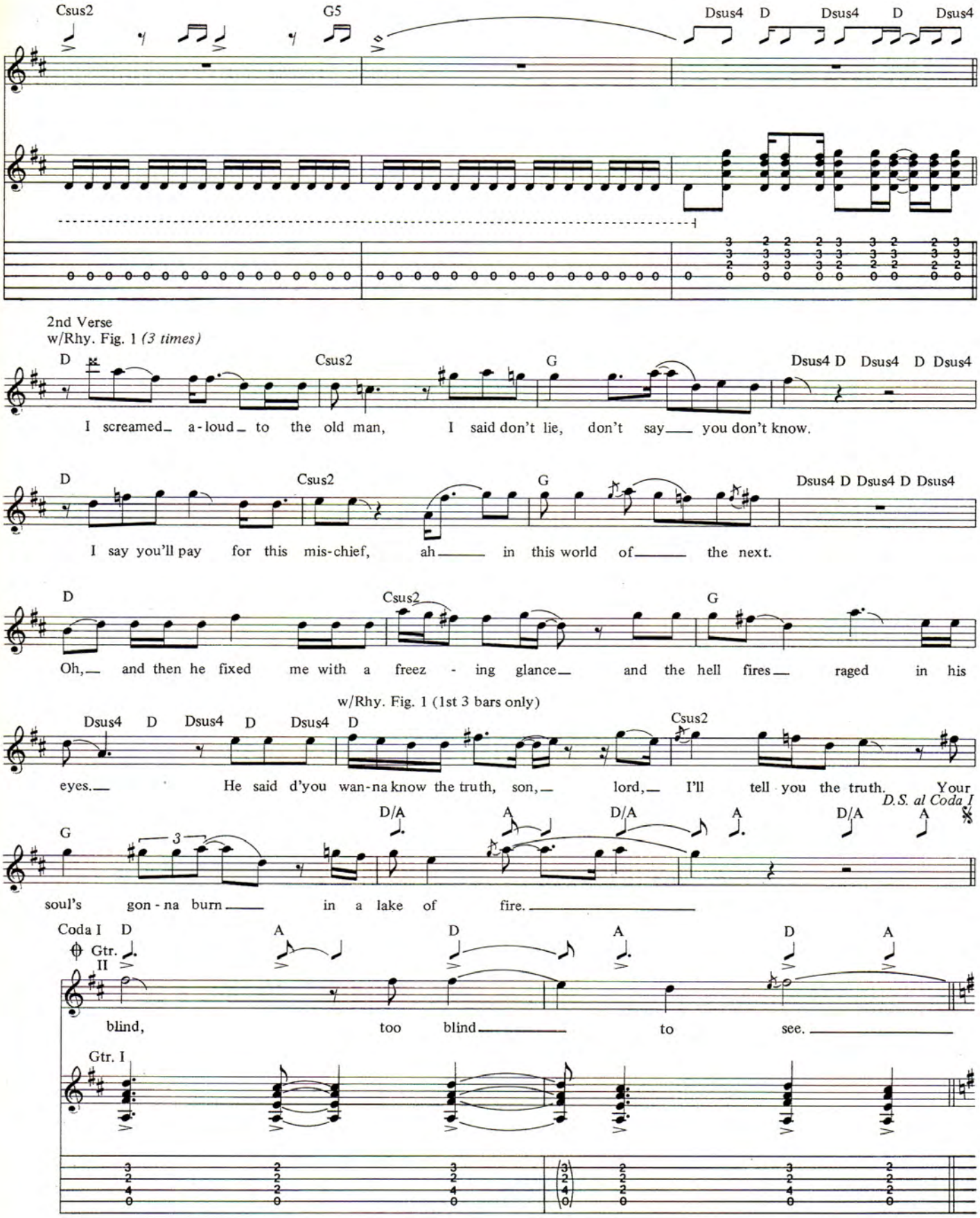
B5 Bm G5 Esus4 E

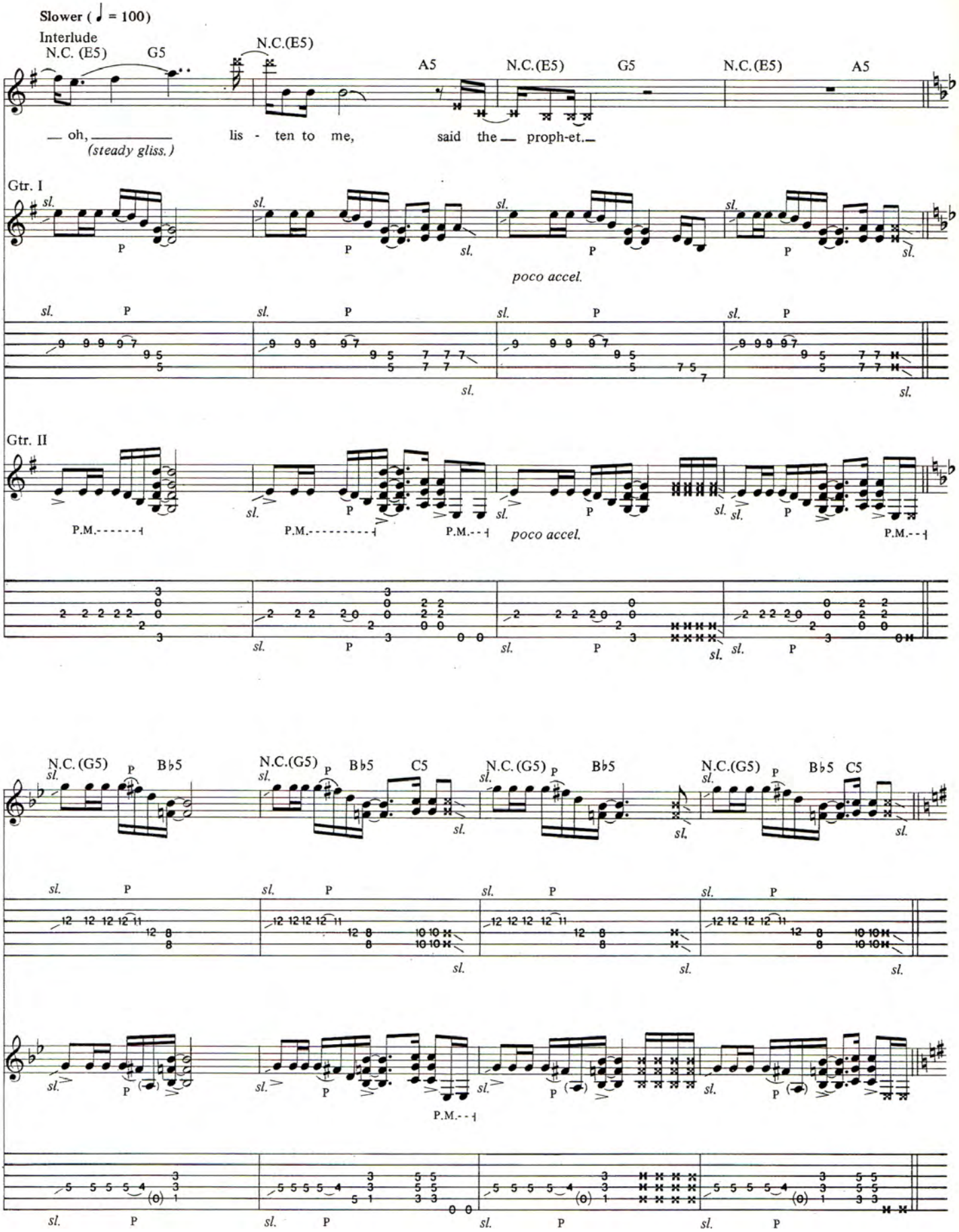
Can I play with mad - ness, there's no vi - sion there at all.

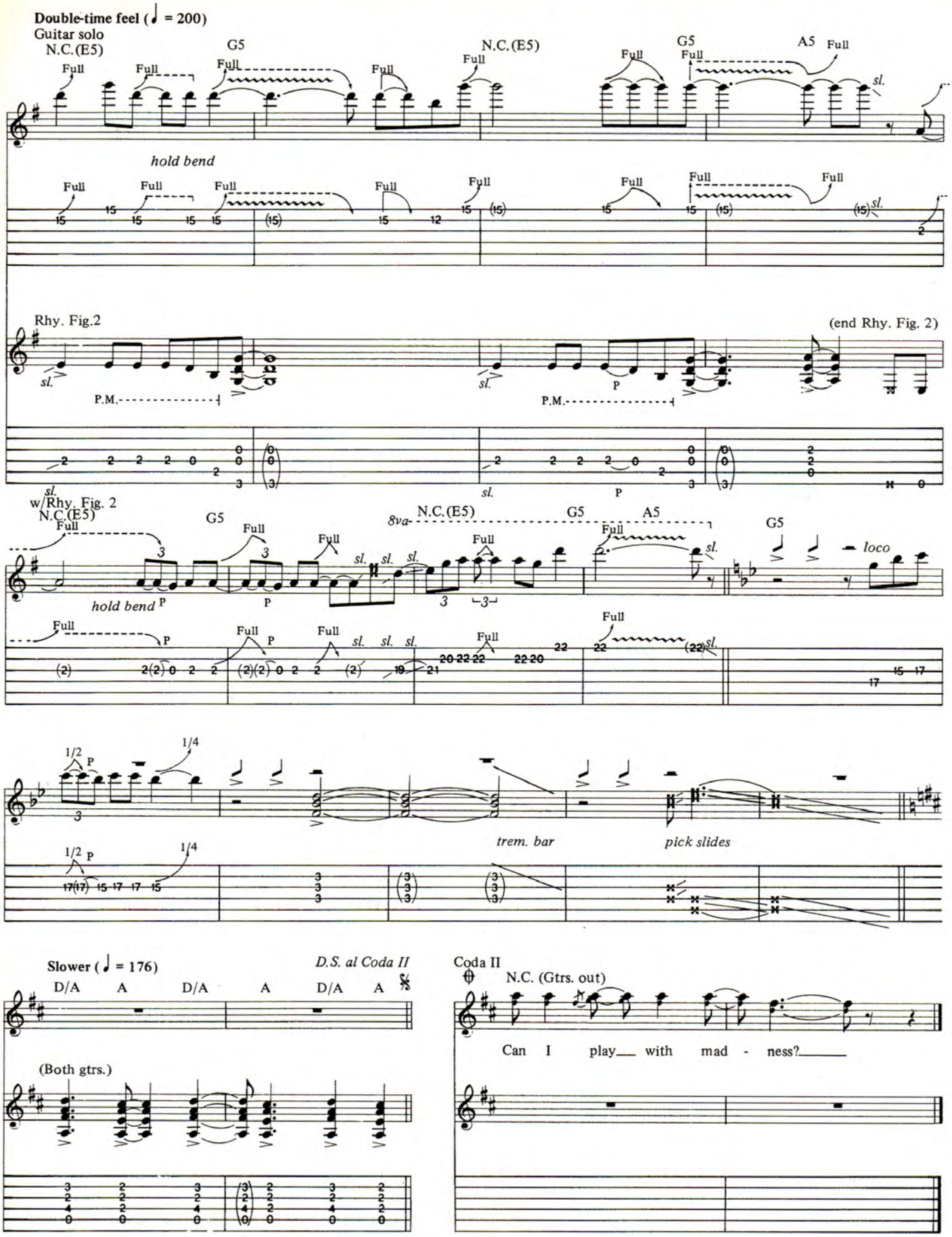
P.M. P.M. P.M. P.M. P.M.

Fill 1


B5
G5
D5
Asus2
Can I play with mad - ness, the proph - et looked and he laughed at me,
P.M.
w/Fill 1
B5
Bm
G5
2nd time to Coda I
ha ha! He said, Can I play with mad - ness, he said you're
P.M.
3rd time to Coda II
open
Gtr. II
D A D A D A D A
blind, too blind to see. You're
Gtr. I
P.M.
Csus2
G5
Dsus4 D Dsus4 D Dsus4 D
open
A
said you're too blind to see. Mmm.
P.M.


Csus2
G5
Dsus4 D Dsus4 D Dsus4
2nd Verse
w/Rhy. Fig. 1 (3 times)
D Csus2 G Dsus4 D Dsus4 D Dsus4
I screamed a-loud to the old man, I said don't lie, don't say you don't know.
D Csus2 G Dsus4 D Dsus4 D Dsus4
I say you'll pay for this mis-chief, ah in this world of the next.
D Csus2 G
Oh, and then he fixed me with a freez - ing glance and the hell fires raged in his
w/Rhy. Fig. 1 (1st 3 bars only)
Dsus4 D Dsus4 D Dsus4 D Csus2
eyes. He said d'you wan-na know the truth, son, lord, I'll tell you the truth. Your
D.S. al Coda I
G D/A A D/A A D/A A
soul's gon - na burn in a lake of fire.
Coda I D A D A D A
Gtr. II
blind, too blind to see.
Gtr. I


Slower (♩ = 100)
Interlude
N.C. (E5)
G5
N.C.(E5)
A5
N.C.(E5)
G5
N.C.(E5)
A5
— oh, —
(steady gliss.)
lis - ten to me,
said the — proph-et.—
Gtr. I
poco accel.
Gtr. II
P.M.
poco accel.
N.C. (G5)
Bb5
N.C.(G5)
Bb5
C5
N.C. (G5)
Bb5
N.C.(G5)
Bb5
C5
P.M.


Double-time feel (♩ = 200)
Guitar solo
N.C.(E5)
G5
N.C.(E5)
G5
A5
Full
sl.
hold bend
Rhy. Fig.2
(end Rhy. Fig. 2)
P.M.
P
w/Rhy. Fig. 2
N.C.(E5)
8va
loco
hold bend
1/2
1/4
trem. bar
pick slides
Slower (♩ = 176)
D/A
A
D.S. al Coda II
(Both gtrs.)
Coda II
N.C. (Gtrs. out)
Can I play with mad - ness?

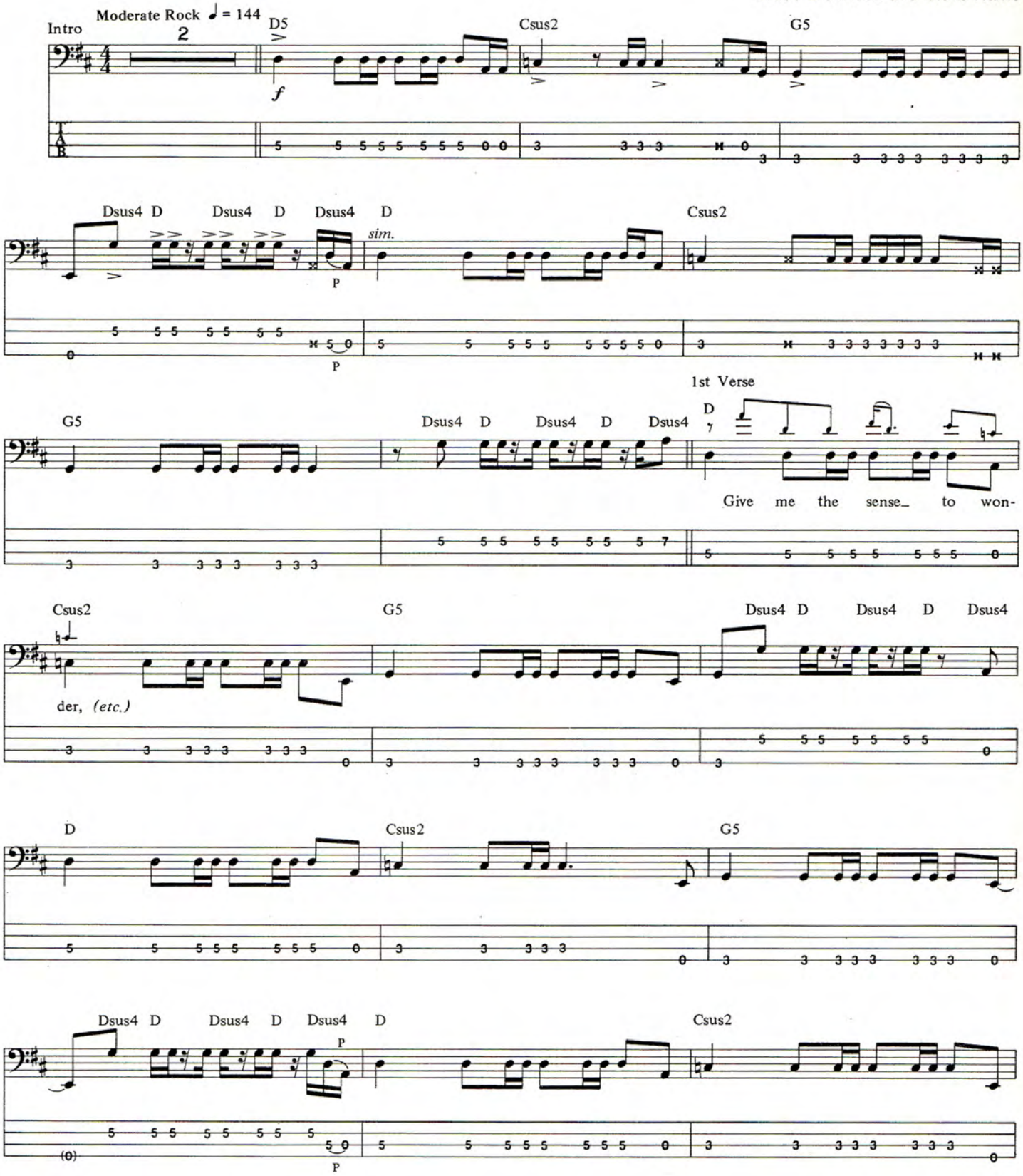
BASS LINE FOR

CAN I PLAY WITH MADNESS

As Recorded by Iron Maiden

(From the album SEVENTH SON OF A SEVENTH SON/Capitol Records)

Words and Music by Adrian Smith, Bruce Dickinson and Steve Harris



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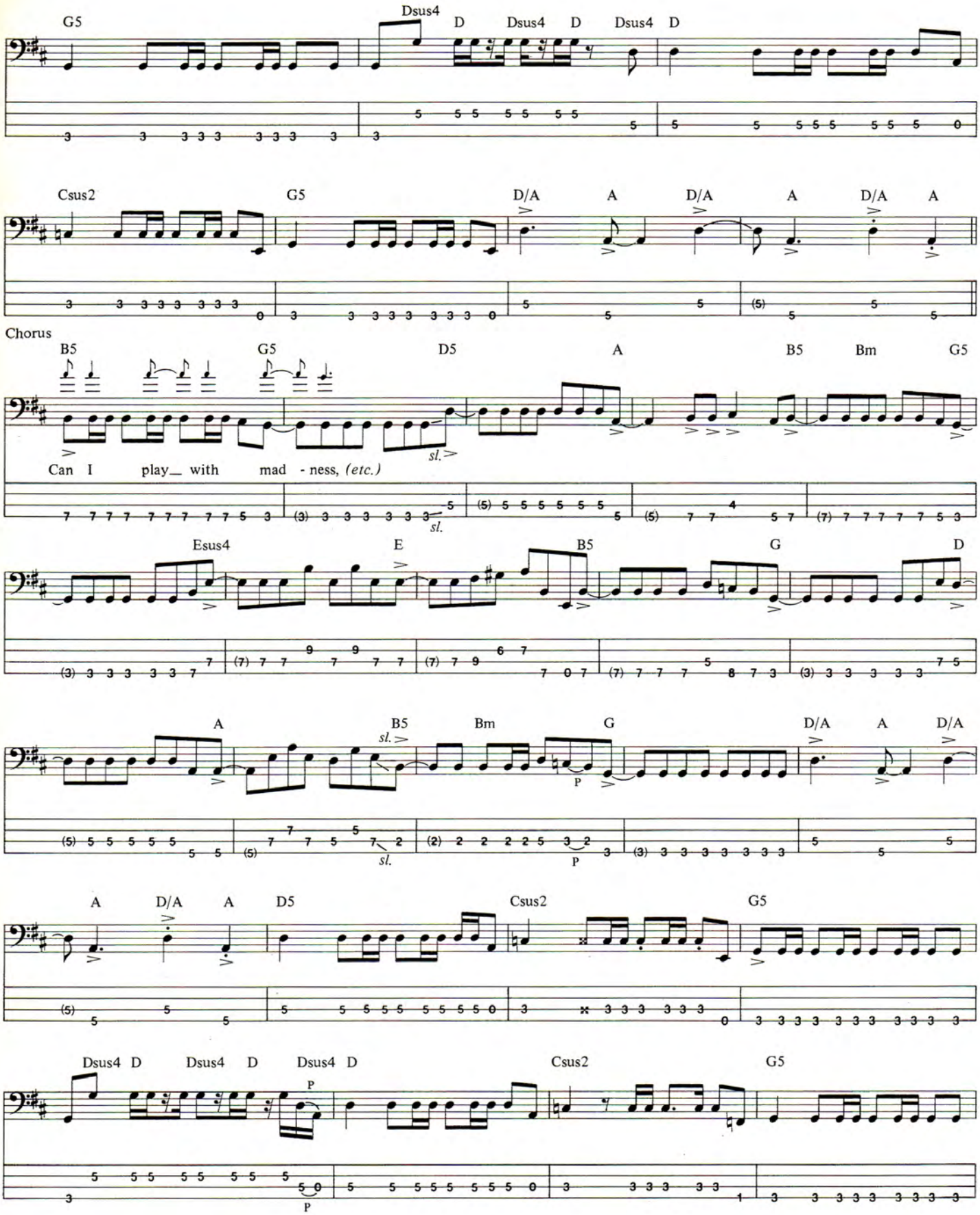
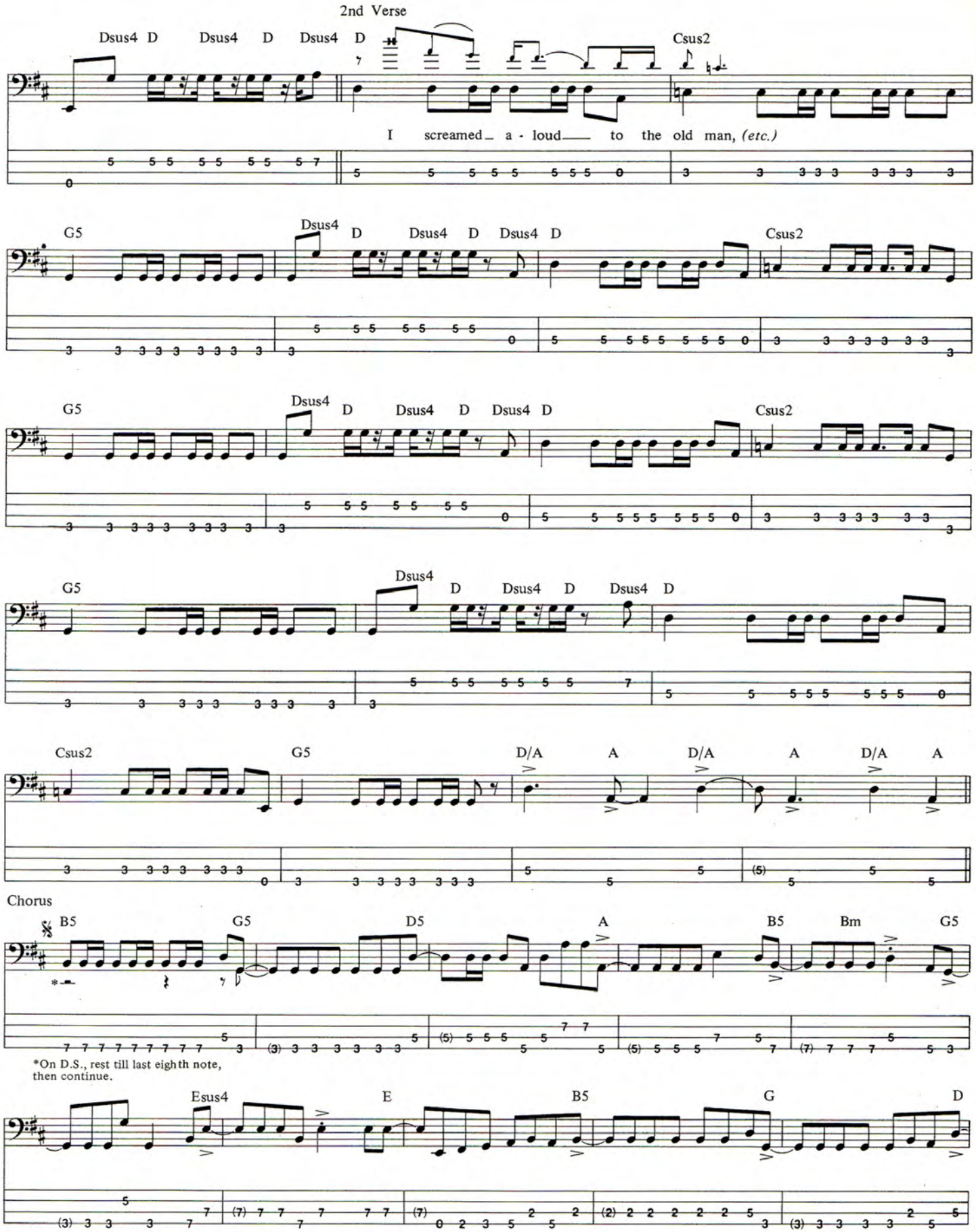
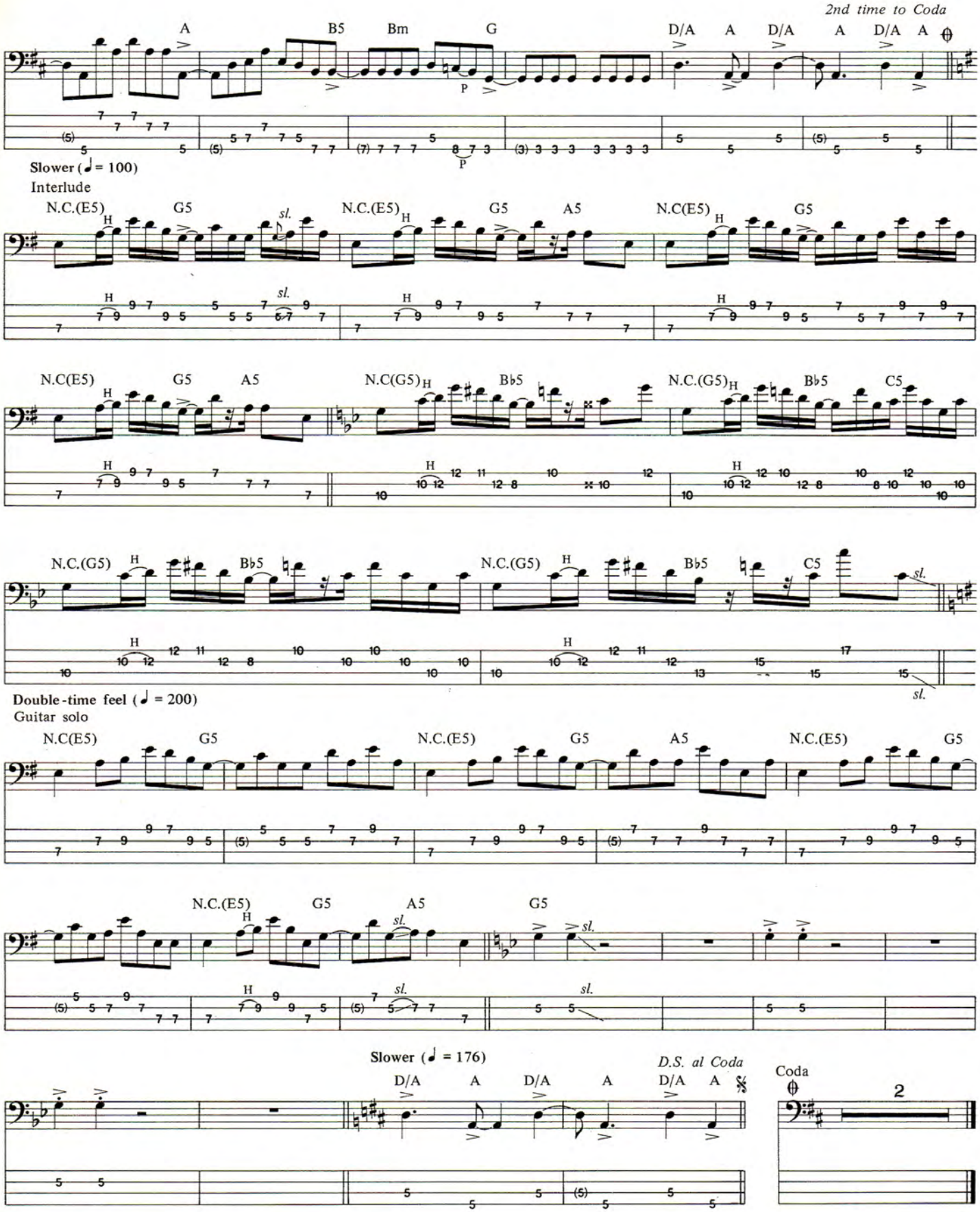

G5
Dsus4
D
Dsus4
D
Dsus4
D
Csus2
G5
D/A
A
D/A
A
D/A
A
Chorus
B5
G5
D5
A
B5
Bm
G5
Can I play_ with mad - ness, (etc.)
sl.
Esus4
E
B5
G
D
A
B5
Bm
G
D/A
A
D/A
A
D5
Csus2
G5
Dsus4 D
Dsus4 D
Dsus4 D
Csus2
G5


2nd Verse
Dsus4 D Dsus4 D Dsus4 D
Csus2
I screamed a - loud to the old man, (etc.)
G5
Dsus4 D Dsus4 D Dsus4 D
Csus2
G5
Dsus4 D Dsus4 D Dsus4 D
Csus2
G5
Dsus4 D Dsus4 D Dsus4 D
Csus2 G5 D/A A D/A A D/A A
Chorus
B5 G5 D5 A B5 Bm G5
*On D.S., rest till last eighth note, then continue.
Esus4 E B5 G D


2nd time to Coda
A
B5
Bm
G
D/A
A
D/A
A
D/A
A
Slower (♩ = 100)
Interlude
N.C.(E5)
G5
A5
N.C(G5)
Bb5
C5
Double-time feel (♩ = 200)
Guitar solo
Slower (♩ = 176)
D.S. al Coda
Coda
2

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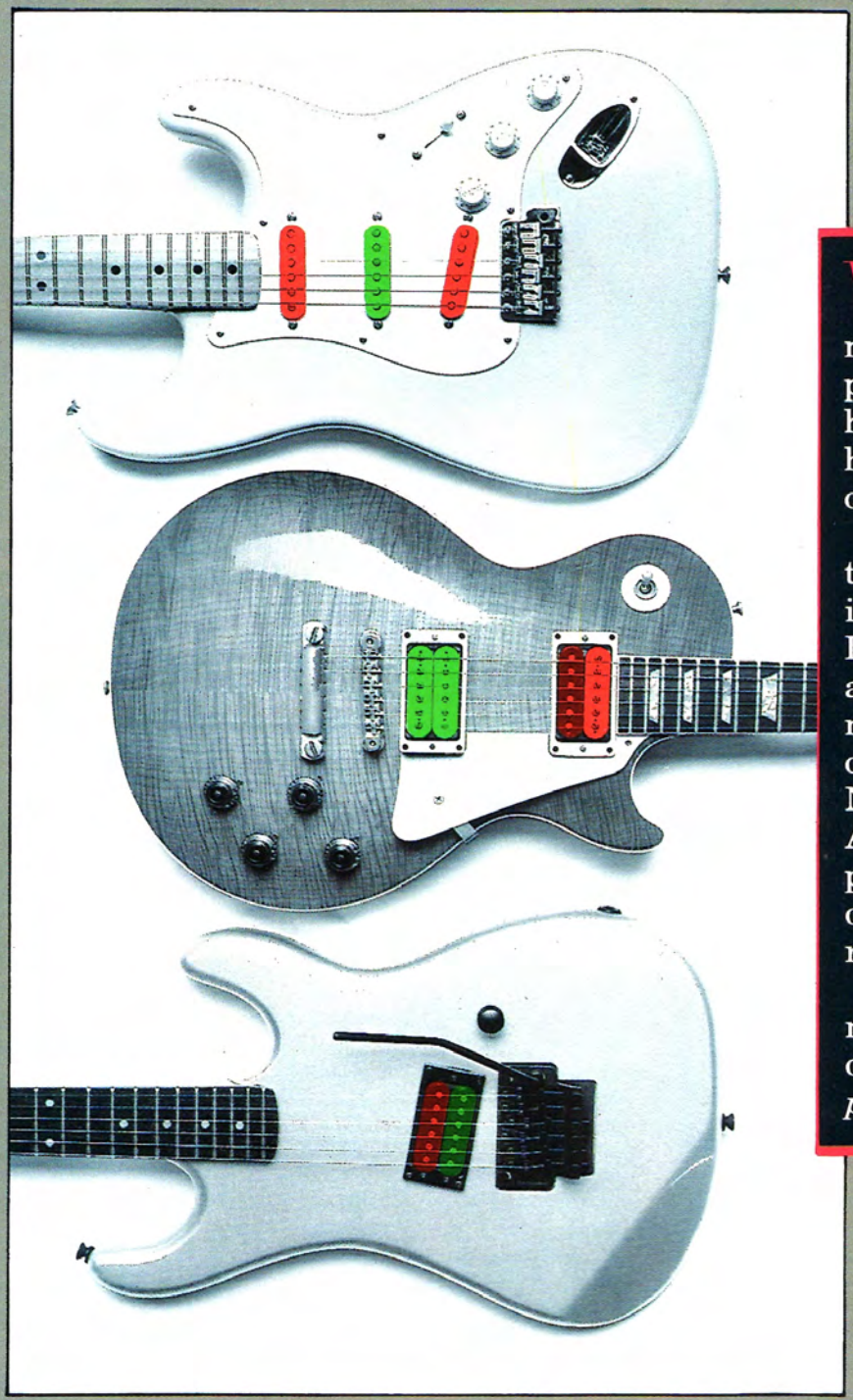

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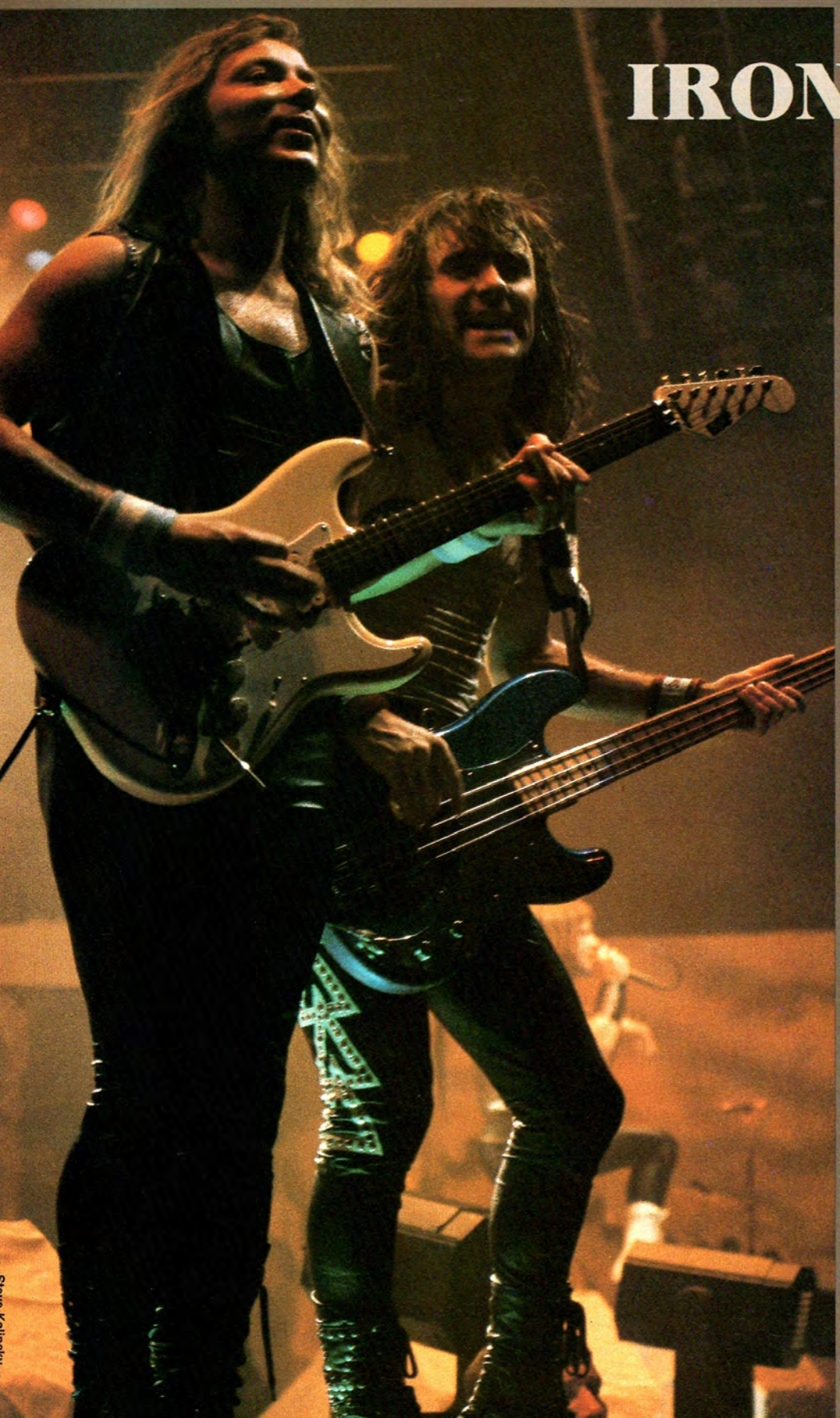

Steve Kalinsky

IRON MAIDEN

By Wolf Marshall

There is a mysterious importance to the number seven. Astronomer, mathmetician and author of the 13 volume Almagest, Claudius Ptolemy, credited the moon with governing the cycle of life and death on earth. The moon's cycle? Seven days. There are seven colors to a prism, seven days to a week, seven internal organs, seven compartments to the human heart, seven musical notes—and now, Iron Maiden's current release, *Seventh Son of a Seventh Son* (Capitol P7-90258-2). According to occult philosophy, the 7th son of a 7th son has great clairvoyance and special powers. The album is appropriately titled, as it explores the psychic realm with all the passion and power that is Iron Maiden. Considered to be the leading exponents of the 'New Wave of British Metal' (partly a hindsight marketing/promotion concept and partly an observation of a verifiable musical phenomenon), Iron Maiden continued and elaborated on solid and venerable tradi-

tions introduced by their predecessors: Led Zepellin, Deep Purple, Black Sabbath, AC/DC, Judas Priest and the Scorpions. Coinciding with a renewed public interest in heavy metal, the new movement heralded and presaged the crystallization of 80's metal. The harmonic parlance of players like Michael Schenker (in MSG), Randy Rhoads (*Blizzard of Ozz*) and the newest neoclassic/rock school (Malmsteen through MacAlpine) is, in many ways, inextricably bound and indebted to the advances made by Iron Maiden that inadvertently furthered the Eurometal idiom.

The specific elements of their haunting minor modality, intricate twin guitar harmony and aggressive, relentless rhythm grooves have become fixtures in modern rock vernacular beyond the confines of pure heavy metal or hard rock. On *Seventh Son of a Seventh Son*, the mystical and ominous tonal inclinations of minor modality pervade every track. The patented quasi-classical, Gothic sound of the Aeolian mode (natural minor) is found in numerous familiar applications. An understanding of the construction and nature of this mode is central to an appreciation for Iron Maiden's deft manipulation of the myriad musical resources implied in its usage throughout their repertoire. Essentially, the Aeolian mode is a diatonic minor scale arranged thus: root, 2nd, minor 3rd, 4th, 5th, minor 6th and minor 7th or in Am: A,B,C,D,E,F,G (see The Classical Influence, GUITAR, March '88). The chords derived from this scale are as significant as the melodic potential for solo improvising. By building triads or power chords on root, 7th and 6th: i, VII, and VI—Am, G, F—the characteristic Aeolian chord progression, absolutely indigenous to modern rock/metal, is generated. This chord movement has been found historically in pieces as diverse as "Stairway to Heaven" (solo), "Comfortably Numb" (outro), "Mr. Crowley" (verse/solo) and "Black Star." The use of the Aeolian mode for both melodic as well as harmonic materials is a well-known stylistic songwriting and solo structuring device for Iron Maiden. Salient examples include "Moonchild" (inHtro and verse), "Infinite Dreams" (intro, interlude and solos), "Can I Play with Madness" (chorus), "The Evil Men Do" (intro), "Seventh Son" (intro and interlude), "The Prophecy" (intro, verse, interlude and coda), "The Clairvoyant" (verse) and "Only the Good Die Young" (intro, verse and chorus).

Another modal sound closely associated with modern metal is the more exotic Phrygian mode. Again, a diatonic minor scale, it has this characteristic interval layout: root, minor 2nd, minor 3rd, 4th, 5th, minor 6th and minor 7th or in Am: A, Bb, C, D,E,F, G, and produces an immediately recognizable chord sequence by building chords on root, 2nd and 7th—i, II and VII—Am, Bb, G. This progression is found on this Lp in "Moonchild" (bridge), "Seventh Son" (rhythm figures behind solos) and "Only the Good Die Young" (solo rhythm figure).

The fretboard teamwork of Dave Murray and Adrian Smith has developed a signature dual guitar sound and apLproach, which is perhaps their greatest musical legacy. Building firmly on harmony rock guitar begun in the 60s by the Beatles and Wishbone Ash, and continued through the 70s by the efforts of the Allman Brothers, Boston and the Scorpions, Murray and Smith have made this distinctive sound a modern metal cliche affecting practically every double guitar band presently active in contemporary rock.

Two lucid examples of their twin guitar technique are heard in the intro to "The Prophecy." The first, Example 1 (Riff A), shows the various intervals employed in a typical Iron Maiden duet style phrase. Notice the mixed use of perfect and diminished 5ths and perfect 4ths in their first two bars and finally, the most obvious, parallel thirds in the second two bars. Also, note the string bends and

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vibrato added to the lines, which impart a smooth, singing, woodwind-like quality. The underlying tonality is Am Aeolian, implied in the melody as well as the background chords (Gtr. I's part).

Example two (Riff B), from the intro, is another form of the guitar ensemble arranging concept of Murray/Smith. Here, parallel thirds (in Gtrs. II and III) are joined by a lower third (Gtr. IV) to produce complete triadic harmony. Notice the deviations from strict parallel thirds in bars 2 & 4 with chordal outlines and melodic skips. Also, in contrast, there is a shift in time signature to a dance-like 6/8 rhythm and in key center to D minor (again the Aeolian mode). The first three bars of all three guitar parts are palm muted. The overall effect is thicker, louder and more powerful.

Another facet of the Iron Maiden harmony approach is the use of an oblique movement riff. Heard in the interludes of "Infinite Dreams" and "Seventh Son," this type of phrase is frequently found in their recorded output, such Iron Maiden classics as "Aces High" and "The Trooper." This involves a recurring melodic idea (riff) started by the two guitars over a changing chord background.

For timbral contrast, the acoustic intro to "Moonchild" and the coda to "The Prophecy" (Example 3) with its layered consort setting, present yet another dimension of Iron Maiden's multi-guitar orchestration. In Example 3, a simple arpeggiated accompaniment pattern (Gtr. VII) and the sparse melody lines first solo (Gtr VI), then in harmony (with Gtrs, VI and VIII), capture a medieval/minstrel mood of great antiquity, not unlike the impressions of ancient Celtic/European folk music of the Dark Ages postulated in the acoustic guitarwork of Jimmy Page, John Renbourne and Bert Jansch.

It has become an Iron Maiden tradition to include an epic-length Steve Harris composition on every album. Consider *Piece of Mind*'s "To Tame a Land," *Powerslave*'s "Rime of the Ancient Mariner" or *Somewhere in Time*'s "Alexander the Great." Each large scale work allows Harris to explore grander themes of history, classical literature or mythology. The compositions themselves tend to be longer—in excess of seven minutes (there's that number again!)—and more complex in terms of form, multisectional structure, modulations, tempo changes and moods. In "Seventh Son" (almost 10 minutes long), Harris has created a massive internal development section replete with dual guitar interludes, solos and textural passages of varying densities, with a dramatic recitation of the lyric poem in the vein of "Number of the Beast" or "Rime of the Ancient Mariner," in contrast to the simpler heavy riffs of the verse and chorus. Particular highlights include the droning bass ostinato (doubled by clean guitar) with overlapped, atmospheric, volume-swelled guitar entrances, the sinister tritone interlude (flat 5 movement: F# › C › F#—the 'Diabolus in Musica' or 'Devil's Interval') between solos, the mixed modality of F#m Aeolian and Phrygian (Gtr. solo I) and C#m Aeolian and Phrygian (Gtr, solo III) and the powerful unison guitar riff (F#m) as yet another interlude between solos II and III.

Iron Maiden is the precursor of the modern speed metal sound. Their galloping rhythm grooves (usually on a pedal tone in the bass) have become the unstoppable force behind some of their most driving tunes. The powerful rhythm figure

(particularly when heavily muted with distortion) is a standard pattern frequently heard in their repertoire and can be found in "Seventh Son" (verse) and "The Evil Men Do" (verses) on the current record. This type of rhythmic motion is practically synonymous with heavy metal post-1978. Think of the rhythm figure found in Metallica's "Battery" (Rhy. Fig. 1) or Anthrax's "A Skeleton in the Closet" (Rhy. Fig. 1) in which the figure

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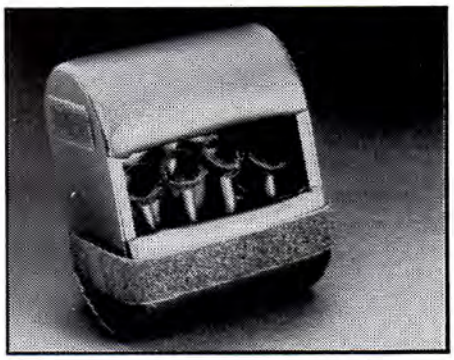

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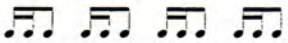


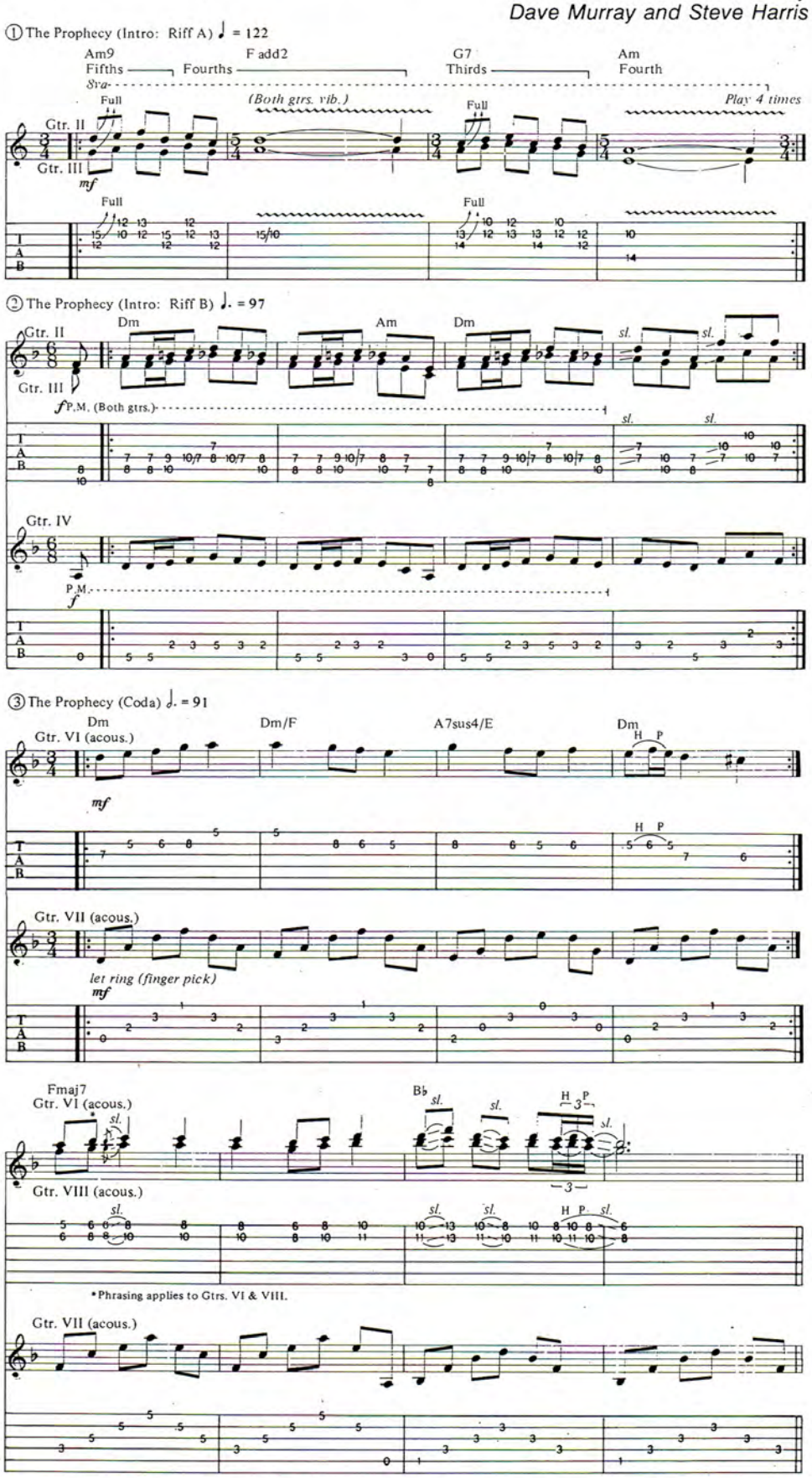
for an indication of its viability in the most current version of metal, thrash.

The blues/Zep influence surfaces on the pentatonic riffs of "Can I Play with Madness" (interlude riffs prior to solos) and the rhythm approach of the verse chording in "Infinite Dreams." The latter has a Jimi Hendrix/Robin Trower influence in the metal-meets-r&b guitar fills and comping. Notice the funkier triadic/diad chord types played with hammer-on and pull-off ornamentation (a Jimi trademark), sliding and ghosting. With the more rhythmically active parts there is always the danger of stepping on each other's toes—remember, both Hendrix and Trower played more freely in a trio context. Here, the teamwork of Murray/Smith again manages to avoid fussiness and overly-busy rhythmic result through a natural synergistic balance and instrumental interaction between the players. The interlude riffs of "Can I Play with Madness" convey the compactness and dynamic intent of the Zep/Page ideal without sounding derivative. Guitarists Murray and Smith are genuinely of the generation which was profoundly influenced by, and had subliminally absorbed, the spirit and innovations of Led Zeppelin during their formative years.

No commentary on Iron Maiden could be complete without a word or two about the sixth member of the band, their mascot, Eddie. Eddie started life as a stage prop, a head (in Cockney pronounced 'ead; hence the name Eddie the 'ead), which had eyes of lights and spewed blood from his grinning mouth. Throughout the course of time, Eddie has taken on various forms of bodies, half-human, half robot, at some times no more than a rib cage, and at another, the glorified embodiment of a pharoah. The vivid mythological visage is emphasized by the surrealistic renderings of this structure and morphology in the accompanying artwork. The albums chronicle his metamorphosis through time and space. His past incarnations as a kind of sci-fi Clint Eastwood "stranger," a futuristic "Robo Cop" without a cause, and even an axe-wielding "Jason"-type has given way to his newest persona as an ominous clairvoyant on *Seventh Son of a Seventh Son*. Is Eddie the metaphor/personification of Iron Maiden? Or is he merely their contribution to comic book folklore of the 20th century? One thing is certain. . . regardless of the ambiguity of his structure, he is as indestructible and universal as metal itself, capable of assuming many forms, but seldom subtle.

"The Prophecy"

Words and Music by
Dave Murray and Steve Harris



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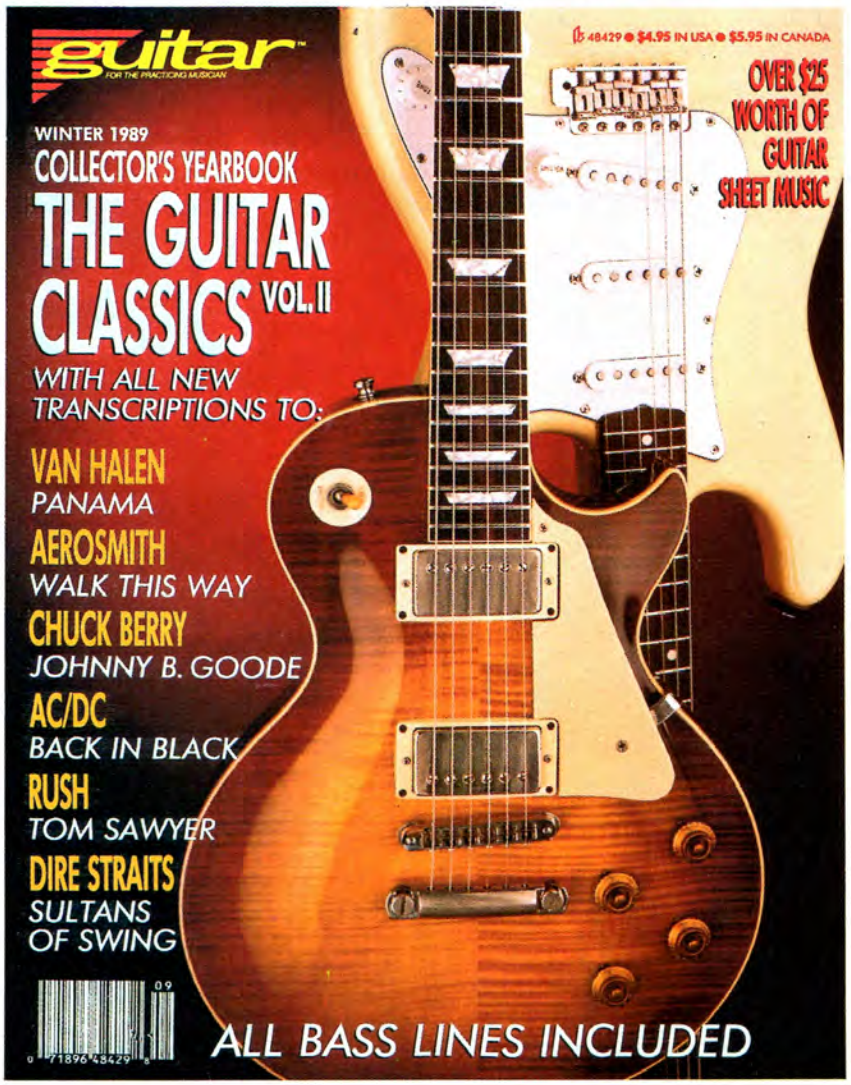

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Richard Marx • Steve Morse
Duran Duran • Johnny Marr

ERNIE BALL®

Continued from Page 19

21 year old bass player relocating back to Provo/Orem, Utah in September. Have club and studio experience. Looking to form a five-piece band with keyboards, guitars and drums, geared toward a Top 40/commercial hard rock style. Can play any style from A-Z. My only influence is a guy named Darnell Crenshaw from Lockport, NY (hey, guy, drop me a line!). You can write either address below.

Dave Gurr
Box 1965
Minor AFB ND 58705
or
395 S. 400 E.
Orem, Utah 84058
(801) 225-6008

I was recently reviewing some past issues of GUITAR when I found the April '87 mag with Allan Holdsworth. What an issue!! I remember reading through it a year ago, and thinking, "maybe in ten years or so." Well, during the past year, I've been studying music theory galore, and now the column on A.H. is much more coherent and understandable, even though his ideas are quite different. Slowly but surely, I'm building up my "Road Games" chops, but I want more!! I once met a guy from Italy who had an A.H. book of transcriptions. Any help from readers as to where I could find this book would be greatly appreciated. By the way, if readers need speed, then how about a Mike Stern or John Coltrane piece? (transcribe sax). Now, that would put some real hair on your balls!

T.A. Knox
204 Oak Avenue
Kennett Sq., PA 19348
(215) 444-9787

Racer X has recently replaced former guitarist Paul Gilbert with 19 year old Chris Arvan. Out of Burlingame, California, Chris is featured in the "Spotlight" column of the current issue of Guitar Player magazine. An incredible singer and songwriter in addition to his phenomenal guitar capabilities, Chris has declined a solo deal with Shrapnel records to join Racer X. The band is still auditioning lead vocalists. Interested singers can mail tapes and promotional material to:

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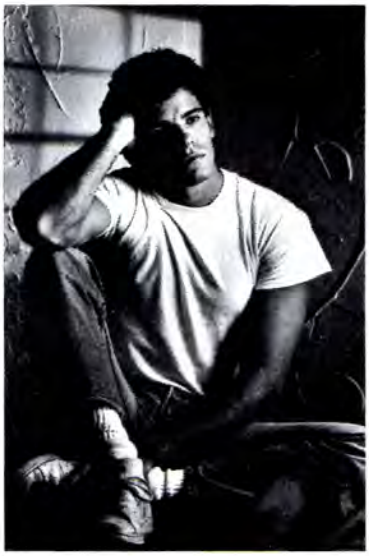

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GPM 1/89

Continued from Page 67

STEVE: I thought I was Jimmy Page.

VINNIE: Steve, I've always wanted to know how you approach writing. I know it's an abstract thing and it happens in different ways.

STEVE: On every album I try to have stuff that comes from at least four different areas. I do a lot with keyboards. Classical guitar sometimes starts a song and sometimes it's a guitar lick. Sometimes it's a melodic thing you hear in your head. That's the hardest of all, because I believe the people who say I wrote this all in my head, just walked over and recorded it, are repeating someone else's work or their own work in some way. How can you come up with stuff that you can guarantee is unique? How can you do all the pieces in your mind and not be an alien?

VINNIE: It starts with a basic idea and you build it?

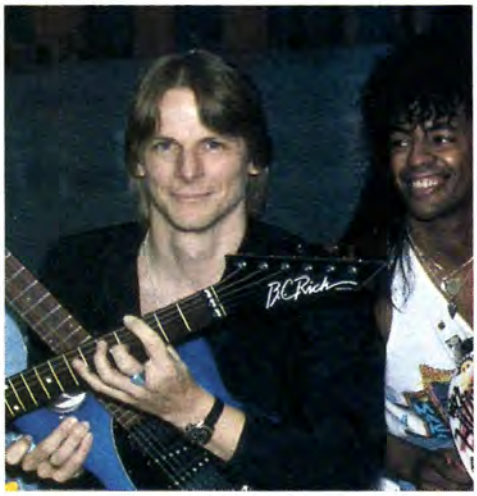
STEVE: Always. The ideas come quickly and easily and I always have to work on about ten at a time because adding onto those ideas in a natural fashion is what takes time. Just set up ten mail boxes. You've got something in there. Now what fits—what would go on that?

TONY: Do you ever takes pieces from one song and put them in another?

STEVE: Compartmentalized writing happens, but more and more the things that I'm most proud of have less of that in it. We even called a song "Patchwork" once because it sounded like a bunch of licks piled together, which in a way it was. I try to acknowledge that when it happens. That's a certain style of writing that I don't want to repeat on my new album. I want to have things that flow.

VINNIE: What I'm amazed by is that your stuff sounds written like it's structured but yet it sounds unstructured. It's all over the place. I mean that as a compliment. I think my stuff is more boring. There is a chorus and you can identify it so easily. You have all these time changes.

STEVE: That's a hard quality to get. You don't know how much time I spent trying to get that. Here's something that a really good writer down in Atlanta told me. He was writing a fugue and the class



was watching. He says, 'okay, now what's next? Here's how we decide.' He played it and he stopped and said, 'I heard the next two bars in my head.' In other words, take it a little bit at a time. Take what you've got, go to the beginning, play it at the tempo with the feel. Get a drum machine, whatever you can, get it going and then improvise. Let your subconscious, which is the ruler of writing, let it go. Let it be free. Maybe for just two bars or four bars you'll hear where it should go.

TONY: Often times I've started songs

with just a drum machine. That's what happened a lot with this new album. I've started with drum beats and write music to beats that I'm actually hearing. That's instead of starting with a song and then trying to work out time changes.

VINNIE: Did you ever sit down and play one chord which sparked a whole entire tune? For the ballad, "As Time Slips By," I just played a C#m with a 9 and I played the open high E string and something about that chord gave me a feeling and I built that whole song from that. There's a song called "Morning Star," where I started out with an A minor chord and added a 7th in a higher octave and that chord provided me with the song.

MITCH: What you're talking about is how every song that I come up with basically starts. I don't sit down with the intention to write a song, I just hit something and it sparks the next step. Before I know it, there it is. Unfortunately, that doesn't happen very often. Anytime I've tried to write something, when I listen back to it later, it's stale.

TONY: I've done that once. I heard this thing that I thought was really beautiful and taped it down on the machine and went to bed. The next day I heard it and it was horrible.

STEVE: That's the key, being able to critique your own work. You've got deadlines to write. I've had times where every day I'd bring in a new song idea. I just have to. If you don't try to create something you're not going to have anything to bring in. You're never going to have one that is just as good as the one before. Sometimes I'll divide it up to four tries in one night. During those four tries I'll get more than if I spent the same amount of time in one sitting. That refreshing break, where I get something to eat, might have me come back and say,

wow, that's great, or, why did I put an Ab in there? I take the Ab out and suddenly I'm better off. You've got to have the objectivity, and spacing yourself apart from each try gives you the objectivity.

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Rick Gould

you're good enough to come up with ideas that will constitute a good song. I'm just saying a really special song you don't come up with on demand. I can sit down at any time and come up with ideas for a song. I just don't think when I consciously try and do it that those are the best things I come up with.

TONY: But you want to be in a position where you're not writing songs that please one person. I've been in situations where I have had to please one person. It's very frustrating. I'm writing songs for you and not me.

VINNIE: When Bach was a concertmeister he had to write a song every week. Was he doing what he really wanted?

STEVE: Who said music is 10% inspiration, 90% perspiration? That is well put. You've got to have the inspiration somewhere. You've got to have the inspired melodies, but you've also got to put it together. That's the hard work. I divide it up. I work on different projects. If I come in and don't feel inspired, I say, okay, I've got some busy work to do in this song. I'll start analyzing what's wrong with it and wait for the inspiration to come in the next session. You can always do some good if you sit down and work at writing. That's my theory. If you can just put it in your hands and forget all your problems you'll be better off; you'll get somewhere.

VINNIE: Sometimes your problem will be your inspiration.

STEVE: People sometimes say, 'I've only got a half an hour to practice. Plus it doesn't feel any good.' I've heard people say that. I say, you can make a difference in five seconds. If I'm playing with somebody who says, 'I just couldn't get that lick.' I start right there. There is where your problem is, crossing over to this string. Instantly that made a difference. I think every second can count.

VINNIE: Exactly. Sometimes I go, man, that's a good song I wrote. What if I didn't sit down on that day and go for it? I probably never would have written it.

STEVE: Let me sum this up by saying a lot of the responses to the questions we've seen are similar. Everybody feels the same way. I don't know why it is that people make out guitar players as gunslingers. It's like this guitarist is gunning for everyone else. That's one part about the speedy guitar syndrome that I think is kind of indicative, but you've just heard everybody here say it's music you've got to express. Everybody here just wants to make music. When we were doing the photo shoot, I felt ten times more competitive with the guys in my junior high school class than these guitarists. I felt real relaxed. I think musicians understand. You've got to make music. That's the bottom line.

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NOTHING'S SHOCKING
Jane's Addiction ■ Warner Brothers

PERFORMANCE: Loudly jumbled; HOT SPOTS: "Standing in the Shower. . . Thinking;" "Mountain Song" and "Ted, Just Admit It; " BOTTOM LINE: A caustic, sprawling offspring of rock.

Jane's Addiction was the darling of L.A.'s once prolific underground/after-hours scene, a swarming noise-machine for the night-crawling teens and scene-stealers of Celluloid City. The band is a loud, guitar-blaring child of rock music, and its debut shows the band to be clever and smart-alecky and an adept assimilator of rock's many corners. The album mixes raw power guitars and fierce rock rhythms with shy, folksy strumming, wild psychedelic meanderings and even throw-away jazz. Over the often churning funk/punk beats, vocalist Perry Farrell spits or whispers or whines his defiant, deceptively innocent lyrics, often finishing a thought as David Navarro storms in with his litany of power guitar licks and volume tricks. The album becomes a jumble of jarring elements that seem to surprise as they needle. Navarro really lays into his guitar, piling on familiar screaming filler that one can imagine cutting straight to the core of any drunken horde. When Jane's Addiction signed with Warner they wanted to be sure they wouldn't have to compromise for commerciality. The guitar clouds of "Mountain Song" or the spacey atonality of "Ted, Just Admit It. . ." shows the band's not holding back for anyone.

HOW WILL I LAUGH TOMORROW WHEN I CAN'T EVEN SMILE TODAY
Suicidal Tendencies ■ Epic

PERFORMANCE: Intensely alienated; HOT SPOTS: "Hearing Voices," "Surf and Slam," "If I Don't Wake Up;" BOTTOM LINE: An awesome display of severe rock and desperation.

Upside your head—SPLAT!—the new Suicidal Tendencies album comes at you with a determined fury and chilling visions of adolescent disillusionment that will lay you out faster than Mike Tyson. The Tendencies combine hardcore's full-volume assault with driving punk/metal riffs and seething, desperate vocals from Mike Muir, fashioning a painfully expressive music that lodges itself somewhere between Motorhead's nihilistic bashing and the best of punk's non-conformism. The band has progressed beyond the simplistic banging of punk with its complex melodies and the heady musicianship exposed in the defined ferocity of its rhythmic thrust. Chunky speed rants like "Hearing Voices" and the assaultive "If I Don't Wake Up" extend the band's lyrical expression of the alienation and desperation of growing up in a world that doesn't make sense. Those verbal pressures are intensified by the band's pounding and exploded into manic expression in Rocky George's tortured, dervish guitar solos. His leads combine hysterical melodic scampering with noise bombs and echoing fragments, adding a haunted feel to Muir's angst. Together it makes *How Will I Laugh* a most potent and despairing rock statement that steps well beyond its roots.

VIVA SANTANA!
Carlos Santana ■ Columbia

PERFORMANCE: Hit and miss; HOT SPOTS: "Ballin,'" "Europa," and "Black Magic Woman/Gypsy Queen;" BOTTOM LINE: An oddly disjointed celebration.

In twenty years nobody has come close to creating the kind of passionate Latin rock played by Santana. *Viva Santana!* celebrates both the guitarist and his many bands, combining greatest hits with unreleased jams and live versions of oldies that are both memorable and fragmented. The three-record set has its very high moments, including a third live release of "Black Magic Woman," by far the most blistering version yet. "Ballin'" is an unreleased simmering jam from 1967, before the band first recorded, while "Aqua Marine" is gentle instrumental jazz, oddly stuck between a live "Open Invitation" and the 1976 single, "Dance Sister Dance." That sort of juxtaposition brings the album down, its helter skelter mix of greatest hits (Why? There's already a *Greatest Hits* album), short percussion snippets that show the guitarist's love for his band, and scorching live sections like the Olympian version of "Europa." It's a mish-mash that tries to cover all corners of the band's past, including a live "Song of the Wind" from 1971's *Caravanserai*, a puzzling mix of a deeply indebted Neal Schon trading licks with Santana. The guitarist and his bands are well worth celebrating, but this long, disjointed set leaves one more frustrated than exultant.

SOUTH OF HEAVEN
Slayer ■ Def Jam

PERFORMANCE: Painful; HOT SPOTS: "Behind the Crooked Cross," "Mandatory Suicide," and "Dissident Aggressor;" BOTTOM LINE: Confrontational thrash dripping blood and crazed guitar.

Everybody has heard something bad about Slayer, from comments on their nasty live shows to the tale of their record company refusing to issue their last album, *Reign of Blood*. Despite a sordid reputation and an obsession with death, blood and *Pain* (physical, mental, verbal and best of all, aural) the band has the usual rock band motive behind *South of Heaven*—the desire to play loud guitars and overwhelm you with music. With Slayer, it's a case of wanting to play louder, faster and with more venom than anyone else, and on *South* they almost succeed. The album is supposed to contain slower, more melodic Slayer anguish, but first timers won't believe it. Vocalist Araya continues his rabid, spittle-spotted straining, throwing up intentionally controversial and repulsive lyrics against the band's screaming guitar mess. Guitarists Hanneman and King produce a manic onslaught of confronting riffs, then give Araya a breather with wild solos of random speed, volume and noise. These energy breaks are a marvel of luck and muscle, leaping lines of agony and alien noise often as far removed from melody as the band imagines it is for Top 40 adulation. Of course, anything can happen.

OUT OF THIS WORLD
Europe ■ Epic

PERFORMANCE: Polished and sweet; HOT SPOTS: "More Than Meets the Eye," "Never Say Die" and "Tower's Callin';" BOTTOM LINE: Even with a new guitarist they don't

miss a beat.

For a brief moment at the start of Europe's second album, *Out of This World*, this Swedish fivesome sounds like popster countrymen Abba. The band's layers of sweet vocals soon give way to lead vocalist Joey Tempest's savvy pop-rock tunes that shower your head with curly hooks. Europe combines Tempest's night-club vocal gyrations with inflating keyboard fills, those pretty harmonies, feel-good love lyrics and some shivering lead lines from new guitarist Kee Marcello, putting all together in a polished professional package that makes the band sound like a Swedish Toto. Marcello was presented with the big challenge—attempting to fill the guitar shoes of John Norum, who bolted for a solo career. While Marcello may not become a star immediately, his playing here certainly passes the test, embellishing and extending Tempest's melodies with flair and spirit. Check him on "Let the Good Times Rock," a mundane mid-tempo song that Marcello bosses with a two-level solo, or his elastic yowling on the bouncy "More Than Meets the Eye." His solos are always in the groove of Tempest's songs, fitting, if sometimes predictable, and even hot enough on cuts like "Tower's Callin'" to make you forget Abba and Toto.

TALK TO YOUR DAUGHTER
Robben Ford ■ Warner Brothers

PERFORMANCE: Crisp guitar, limp vocals; HOT SPOTS: "Help the Poor," "Talk to Your Daughter;" BOTTOM LINE: Disappointing.

Much-in-demand studio guitarist, Robben Ford, has a new album out, only his second in over fourteen years of recording. The anticipation of slick, rock-out guitar is palpable as you slip it in the groove, and there he is unraveling clean, cutting fills on the bluesy title cut, when suddenly— Crash! *Talk to Your Daughter* has that classy L.A. session sound—tight, snapping rhythms, bopping Steely Dan freshness and Ford's precise, passionate playing. But it all comes tumbling down around his limp, hurtin' vocals. The guitarist is sincere in his attempts to sing the blues on side one, but he only ends up dampening what could have been a super hot time. A traditional blues like "Born Under a Bad Sign" has a tough, tumbling backbeat and striding rock-perspective guitar solo, but Ford's wimpy vocals let the air out fast. His playing is ever tasty and he expertly builds excitement and takes unexpected turns in solo, something he's been doing for people like Joni Mitchell, George Harrison and Miles Davis over the years. But his smoking guitar and the rolling blues rhythms can't stop Ford's singing from taking the starch out.

COLIN JAMES
Colin James ■ Virgin

PERFORMANCE: Good/bad; HOT SPOTS: "Down in the Bottom" and "Lone Wolf;" BOTTOM LINE: Hot young Canadian guitarist gets too cute.

Colin James can't decide who he wants to be. The opening song of his debut is as generic a rock song as one can hear, offering little evidence of the hot blues guitar that

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follows. James, long a favorite up North, was "discovered" by Stevie Ray Vaughan and seems to have learned more than one of his guitar tricks during a stint as Vaughan's opening act. This "Little Stevie" plays convincing, cutting blues guitar and breathes new life into Willie Dixon's "Down in the Bottom" and original hyper blues shuffles like "Lone Wolf." But just when he gets rolling, along comes unremarkable rock like "Chicks 'n Cars," or the dull ballad "Dream of Satin." One reason for his waffling between pop and blues is the charm of his singing—he's got some of Michael Jackson's cute warbling inflections that don't always fit with his guitar's blues feistiness. The album ends up a real mixed bag, getting righteously bluesy when his band drops the throttle, but only passable on the cute cuts. James' guitar tries hard to fill the weak spots by sailing cocky, energized solos over whatever comes its way. It'll be interesting to see which way his career pulls him.

STATE OF EUPHORIA
Anthrax ■ Megaforce

PERFORMANCE: Angry and pounding; HOT SPOTS: "Finale" and "Antisocial;" BOTTOM LINE: Predictably manic mosh from the 'Thrax.

Strap in, sit back, turn the knobs, press the button and take off into sonic overload if you want to reach Anthrax musical *State of Euphoria*. The latest from these Long Island thrash stallions leaves nothing for the imagination and everything flattened in its thudding wake. There are nine uniquely Anthraxian "tunes" on *Euphoria*, anti-songs that pile on the relentless guitar riffs, 180-degree time changes, looping unattached nursery-rhyme melodies and group chanting to create frothing spasms of ecstatic anger and energy. The fury careens unabated through spiteful glimpses of adults, power, friends and enemies. Sticking out from the aural maelstrom are several brief instrumental intros and breaks that push the standards of guitar noise (see "Who Cares Wins") and the ever climbing solos of Dan Spitz, whose leads show more interest in melody on *Euphoria* than in previous outings, hugging the lurching changes before shooting off for emphasis. "Antisocial" is distinguished by its driving, centered chords and punkish attitude, while "Finale" boasts one of the most furiously crushing guitar endings thrashed together. That final blast kicks the listener at last into that *State of Euphoria* and beyond.

SEE THE LIGHT
The Jeff Healy Band ■ Arista

PERFORMANCE: Impressive but hollow; HOT SPOTS: "Someday, Someway," "Blue Jean Blues," "See the Light" and "My Little Girl;" BOTTOM LINE: Blind blues boy wonder.

The image of a blues guitarist is often that of some grizzled, hard-living veteran whose life on the road is partly responsible for his blues perspective. Such is not the case with Jeff Healy, a twenty-year-old wonder who is blind and plays sitting down, his guitar on his lap. Healy's debut is a hard-rocking blues album overflowing with his multi-toned guitar that shows off an impressive catalogue of blues licks and attacks. Because he plays from his lap, Healy achieves some heroic finger stretches as he skids along the fretboard, and the guy obviously has done a lot of listening, because his songs combine blues-rock stylings of guitarists from Clapton to Hendrix to early Fleetweed Mac. Healy has chops coming out of his ears, but at times on *See the Light* his playing has a hollow ring. Cuts like "Nice Problem to Have" are recitations of blues lines with little feeling or development. Healy overcomes his marginal singing and cliched songs through the sheer power of his playing, announcing himself as a player to be watched. But he also reminds us that being able to play blues guitar doesn't always mean you can play the blues.

MIDLINE

THEN PLAY ON
Fleetwood Mac ■ Reprise

At the height of the sixties British blues movement, no band was more popular in England or better able to capture the grimy passions of blues music than Fleetwood Mac. Long before Stevie Nicks danced her way in and out of this ever-changing band, Fleetwood Mac was one of early rock's powerhouse guitar bands. In 1969, the band was fueled by its only constant, the rhythm section of Mick Fleetwood and John McVie. Above their churning commotion flew three stalwart lead guitarists, Peter Green, Jeremy Spencer and Danny Kirwan. After several albums recorded in Chicago with true blues all-stars, Fleetwood Mac began making inroads into the American scene with *Then Play On*, a bizarre pastiche of grinding blues, druggy mood music, inside jokes and brutal jams that hinted at the band's imminent shift to rock and pop.

Peter Green was the acknowledged leader of this first Mac, and *Then Play On* was his last album with the band before heeding the call of ascetic Christianity. His six compositions seem to show him unsure and distracted, ranging from the gritty three-guitar snarl of "Rattlesnake Shake" to the rolling instrumental head music of "Underway," to the strange shift from rumbling blues to acoustic romanticism on "Oh Well." Soon, Jeremy Spencer also would leave the band for God, but on this album no one's guitar playing shows any inclination toward surrender. The rowdy first part of "Oh Well" and the driving jams of "Searching for Madge" and "Fighting for Madge" are a whirl of dogfighting guitars. When the band chose to lean into Fleetwood and McVie's churning rhythms and let their guitars take flight, the fuss they created was rivalled by few bands of the time. Even the hippie wistfulness and meandering guitar lines of "Closing My Eyes" and "Before the Beginning" are artful and more sophisticated than other rock of that period. With the exit of Green and Spencer, the band was never the same. Commercial success would come with time, but *Then Play On* remains an impressive album of blues guitar and rock introspection that still is more than a musical success on its own.

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ANDY SUMMERS ■ *Wiltern Theatre, Los Angeles*

By Lawrence Payne

Ebet Roberts

The deep darkness, punctuated only by distant eyelets of red and royal blue, lay at rest like a cooling asteroid before the cloaked, chrome backdrop. It was as if those in attendance were meant not to see, but only hear, the event as it unfolded. The voice of an Indian chanteuse danced all around amid the chiming of sarod, santoor, violins, drums and cymbals. Then the boyish man, clothed in the brilliant white of his voluminous, long-tailed coat, pleated pants and tennis shoes, stepped from out of the black into the spotlight at center stage. He stood there with his guitar—a cranberry-red Strat. The whole scene had an unsettling appeal, like becalmed solitude, as it set forth upon the heels of that buoyant introduction.

It was then that Andy Summers restated his musical motives and position as one of the world's most successful musicians. He began with a brief melodic statement, sculpted with idiosyncratic tremolo jabs and delayed transpositions. His tone was cool and echoic, blessed with a slight rasp. The nature of his entire performance was, in fact, so much like speech. It in turn reflected the breadth of his musical experience, for like the similarly inclined Norwegian genius, Terje Rypdal, Summers pursued the dialogue of the moment. Displaying a penchant for the linearity of Asian musical forms, he spoke through his guitar phrases that rose in subtle crescendi, then quivered with character and painterly detail. The effect was immediate and welcoming, like the hand of a musical father figure.

A lifelong musician such as he might not, for all the confusion of industrialized entertainment, ever win an opportunity to tell his own story. Yet there he was, a former mainstay of the 80's most popular band, the Police, improvising over a fabric of sequenced patterns. And that he was able to do so without pretense to superiority by virtue of his popularity was all the more impressive. Summers even joked amiably with his audience between numbers—and was funnier than most. But his playing was very compositional: it conveyed a distinct sense of structure, direction, pacing and emotion. That it was based on music from Summers' new solo album, *Mysterious Barricades*, was evident in the guitarist's relaxed control as both leader and accompanist. And if there was at times too much density and too little continuity, is was surely due to an abundance of ideas rather than a lack thereof.

So, there he was: one man who proved that the fiber of music, as well as its purpose, lies at the heart of the individual, not in the prefabricated contrivances of modern marketing. And when Andy Summers again chooses to ally himself with other musicians, his musical voice will ring clear and true, as it always has.

SELECTED RECORDINGS:

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JUDAS PRIEST

Continued from Poster

ing a lot more complicated these days. We experimented with digital effects. We've never been ones to say, 'Okay, we're Judas Priest; let's plug into Marshalls and go.' We've always been ones to receive technology anywhere, any price, anytime, and to try different things out.

GLENN: I'm not into too many effects in terms of guitars. I used a lot of synth guitar on *Turbo*. There is synth guitar on this, but used subtly. I'm very much into studio equipment, drum sounds and drums, the technological side of everything. At home I have a lot of equipment that I use to write— sequencers, computer link stuff. I have an Akai 12-track that I've got linked up to MIDI stuff and synth stuff that makes it 24-track. I'm very much into that side of it. On a guitar level, I'm a little old fashioned in still liking a guitar to sound like a guitar. That may sound contradictory to the work I did on *Turbo*. But *Turbo* was a different thing. It was a step in that direction, purely for that singular point in time. In general, I like a guitar to sing and sound good like a guitar.

How do you find new guitar sounds?

GLENN: By small accidents. We play, and suddenly do something new. If you want to find new places, you have to explore. It's that simple. I just sit and play the guitar until I hit on something or push something a little bit further and it gives me another idea. I follow that up.

K.K.: I agree. Most tricks are discovered by accident. As regards tricks, generally you do something live, something spontaneous. As regards playing, you've got to get back to the musical root.

What is the basic crunch sound on *Ram It Down* ?

K.K.: I don't know if there's a basic crunch sound, because Glenn and myself used different combinations, which is very important when you use two guitars joined together as one. There's even places where I don't know exactly what Glenn used. He doesn't know exactly what I used. It's difficult to remember what we used all the time, because we did a lot of experimentation. Actually, where we created a sound, our producer, Tom Allom, then did a lot more things to it. What those guys did on the deck is anybody's guess. They certainly do have an effect.

Do you have a favorite sounding song on the record for guitars?

K.K.: There is one particular track, "Monsters of Rock," where I actually use many different effects all through a mixer, before going into the amplifier. I used a Boss Turbo pedal, a Ratt box, the Rockman Distortion Rackmount and a clean sounding box, a bass guitar preamp which cuts a little bit of the bass and adds the treble end. We ended up mixing that down with a regular Marshall sound.

GLENN: I like my lead work on "Heavy Metal" and "I'm a Rocker." "I'm a Rocker" is a great sounding track. We spent ages experimenting getting the sound to come across. I like the guitar sound on "Love Zone" and "Heavy Metal." We experimented with ambient mikes, getting a combination of sounds. We tried souped up Marshalls, some regular Marshalls, various effects, like an old 555 Roland for chorus. We amalgamate the sounds and it's surprising really. We have amps at low volume that give a nice thick undersound. They are all driven from the same pedal board. When the mixture is amalgamated, suddenly you have a sound that's got all the frequencies rather than one Marshall turned up to 11, which, as you know, will only give you a harsh mid sound.

Did you stick with Hamer guitars for the whole record?

K.K.: Yes, I used my custom Hamer Flying V. I was finding the effects were having so much more effect than changing guitars. The difference in guitars was only that one was a little brighter or duller and I could get all the guitars to sound more or less exactly the same with a small mixing console.

Do you use the same guitars in the studio as you do on the road?

K.K.: Yes.

GLENN: I still love my old Strat and one of my old SGs. They are the two guitars that I still like. I don't carry them around with me on the road now. I have replicas of them within Hamers. The sound and action is identical and I've experimented with pickups and different wood until I more or less reproduced the sound. In the studio I don't always use the Hamers. I consider on the road you need a working tool that you can replace immediately. That's why I work very well with Hamer and we've reproduced a sound and guitar that feels and plays like I want. On *Ram It Down* I totally used Hamers. The two guitars I'm using at the moment work really well and sound good.

I was gassed by "Johnny B Goode."

K.K.: That's nice to hear, because we think it was good. It was in the back of our minds that automatically if we're going to do this song then it's going to be what we did with "Diamonds and Rust" and nobody is going to recognize it, not even Chuck Berry. We weren't going to do the intro, because that's such a cliche.

GLENN: The arrangement was a few little bits and pieces we were thinking of writing another song with. They found themselves in "Johnny B Goode." It seemed to fall into place. People tell us we got a lot of balls for trying it. I think we came up with a version that's acceptable.

I've heard you have three tracks you recorded with hitmakers Stock, Aitken and Waterman?

K.K.: Stock, Aitken and Waterman are very popular producers in England producing quite a lot of hit songs by people like Rick Astley and Bananarama. We did a little work with them for experimental reasons. It was great to work with them because they are very professional and very good producers. Everybody is very naive and think just because they produce these pop hit artists that's all they can do. In actual fact, they can do a lot more than that. We had a bit of spare time and cash and we got together and had many long hours of table tennis. And we did a couple of songs. We did "Johnny B. Goode" for the movie *Johnny B. Goode*. We were asked to possibly do "Reckless" for the original *Top Gun*, which we missed out on because we didn't want to take anything off the *Turbo* album. We thought this would be a good opportunity to go in and do some stuff for future movies. It was purely experimental and fun.

GLENN: We did "You Are Everything," by the Stylistics. I don't know whether it will ever be released. I can tell you I'm pretty sure it will never be on a Judas Priest album.

What do you think of today's younger heavy metal bands. Are they adding something new?

GLENN: As long as nobody gets confused between thrash metal and heavy metal. They are worlds apart. I'm not a big fan of thrash metal, but in no way am I criticizing it. To me thrash metal was invented for groups to start on. When you first pick up a guitar, you go out there and you can play thrash metal. That's a great thing. But it seems to me that thrash metal bands then suddenly develop the need to become more sophisticated and at that point they stop being thrash metal and become I suppose a little more mature in their playing. There are a lot of heavy metal bands around today, but unfortunately, to me a lot of them tend to sound the same, a replica of a California band or a replica of Scorpions. It's very important that a band have it's own character.

But you can't start off with that character.

GLENN: That's what I was saying. The younger bands always need to find the character first, to suddenly realize they have their own potential, to stand back and look at themselves and find the positive elements and characteristics that they've got within the band and then exploit that. When a band turns that corner is when they become of age.

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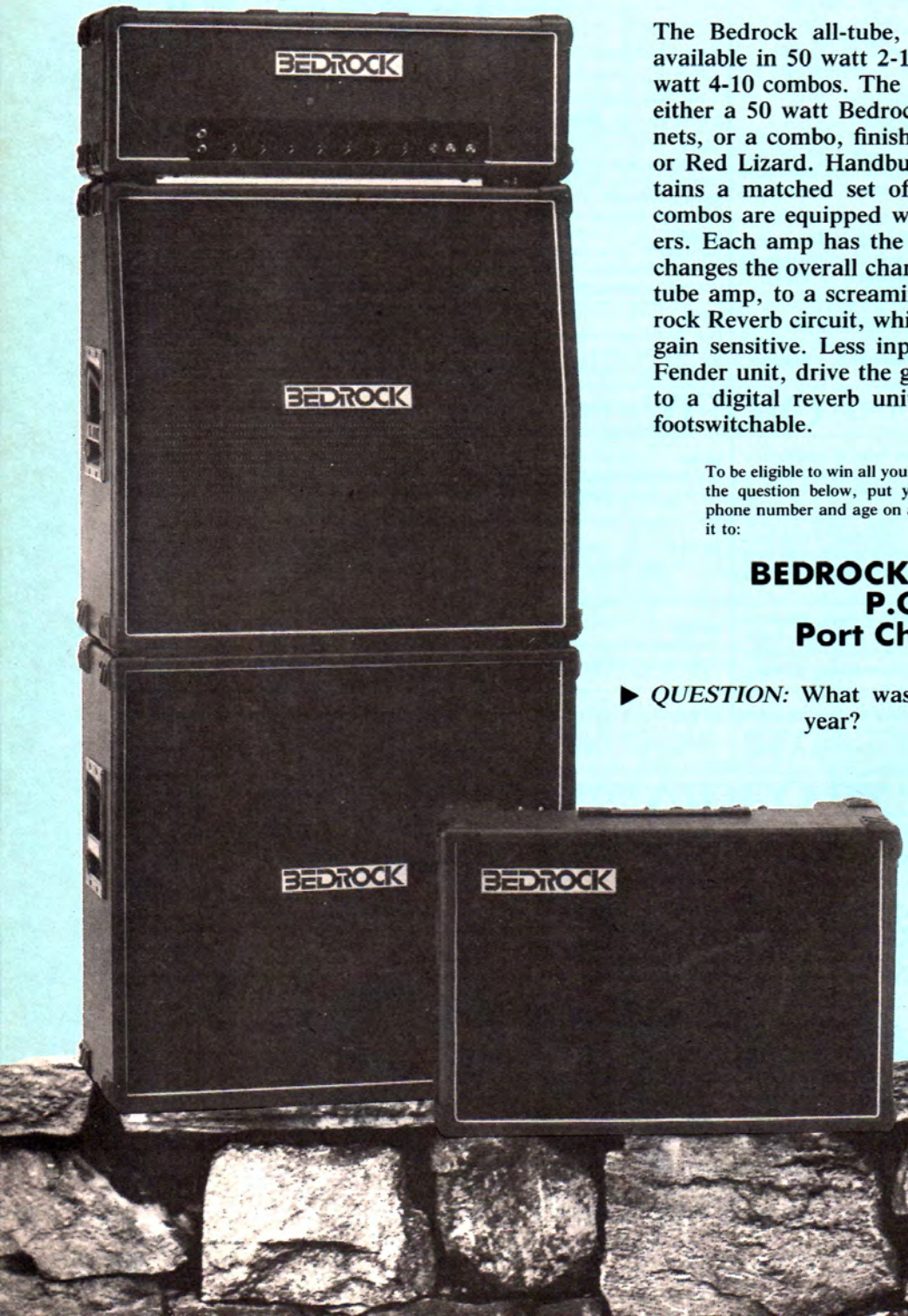

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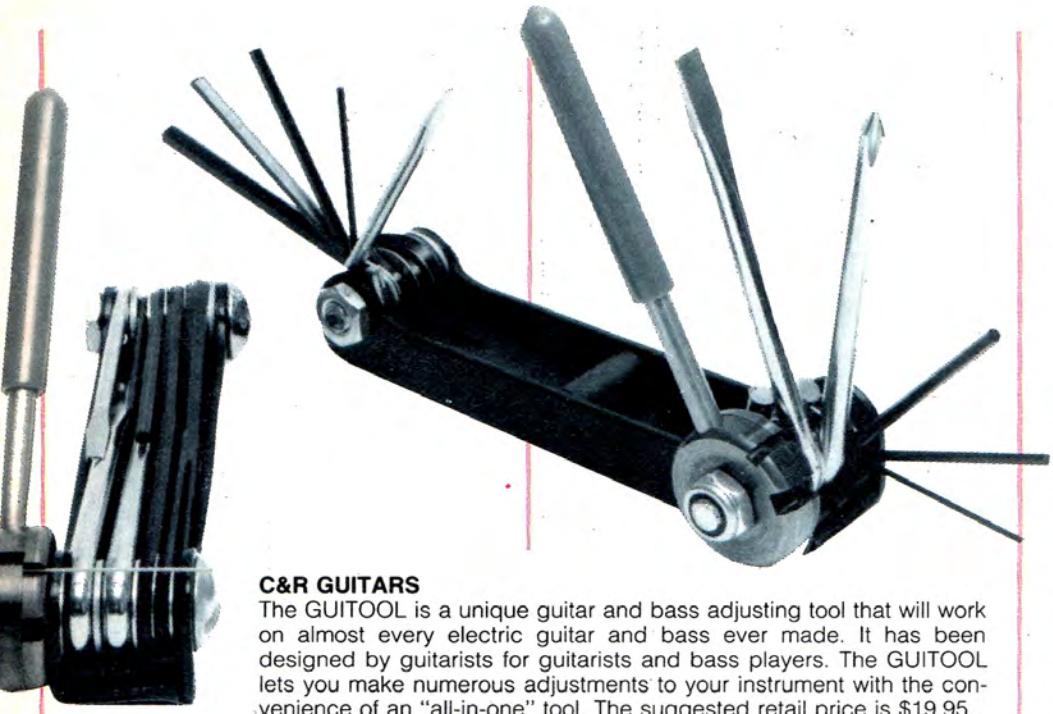

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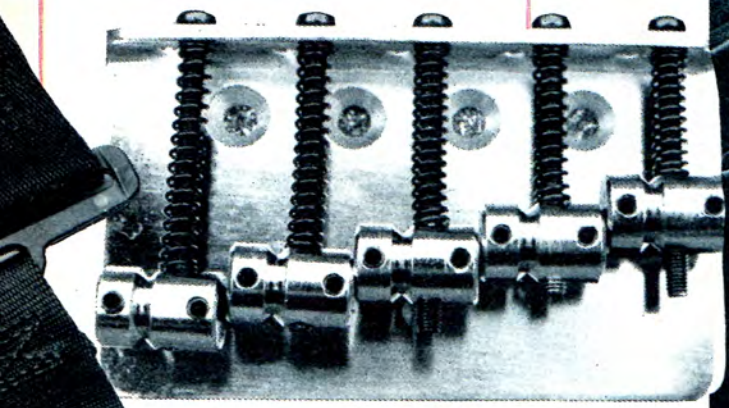

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Allparts has recently released a Five String Bass Bridge. It features a 2 5/16" string spacing and is fully adjustable for string height and intonation needs. The Bridge is available in chrome and black and is easy to install. Suggested retail price is $30.00.
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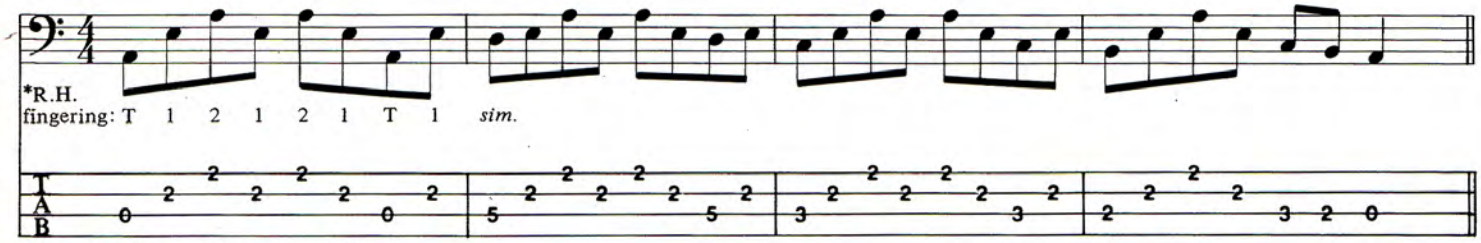
FINGERPICKING

By Randy Coven

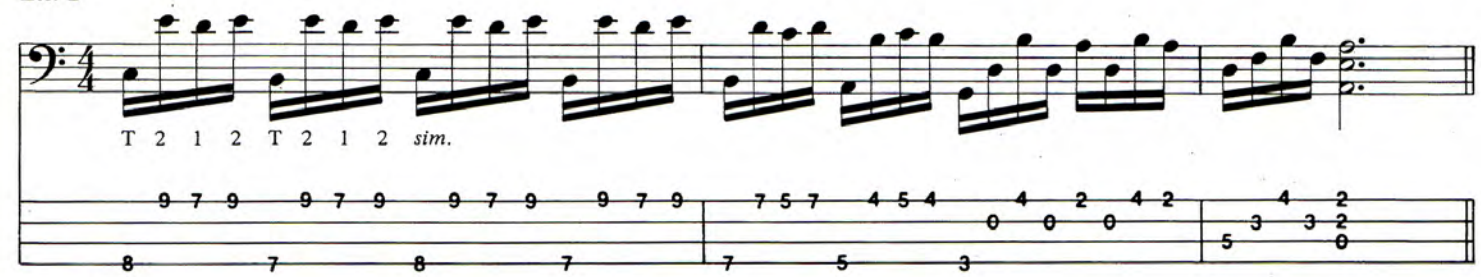
The reason for exploring fingerpicking is to develop independent movement in your picking thumb and first and second fingers. Fingerpicking is most often used for classical, folk and blues style guitar playing. Let's try it on the bass. To start, place your right hand in the middle spot between where the neck ends and the bridge. This will give you a nice mellow sound. Ex. 1 is a simple classical sounding piece to get you started. It might be a little awkward at first, but once you develop the independence of your thumb and first and second fingers, you will notice a major change in your normal picking habits. This is because you will have strengthened muscles that weren't used before. Ex. 2 has bass notes played with your thumb while your first and second fingers are playing the melody. In Ex. 3, I use the fingerpicking style on a rock/blues type piece. Hopefully, these examples will help you to incorporate this style for your own use.

Ex. 1

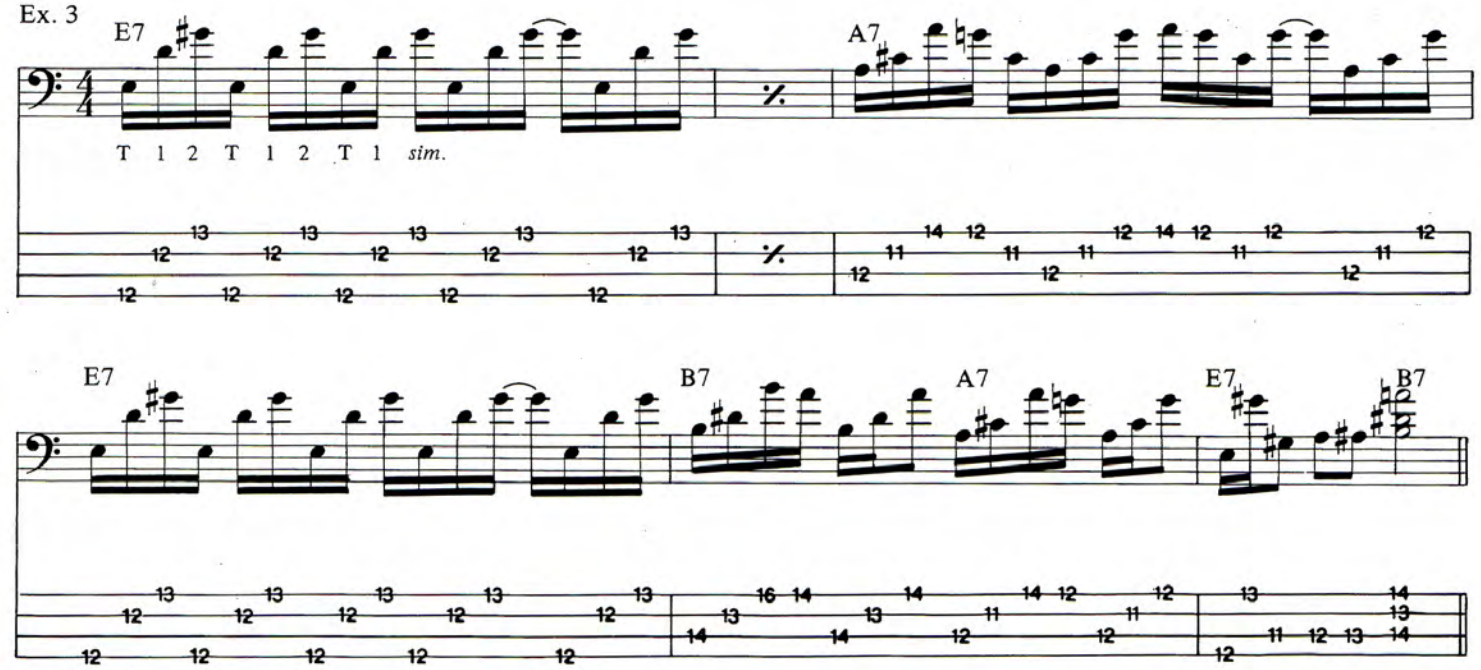


*T = thumb; 1 = index; 2 = middle

Ex. 2



Ex. 3



FLUTTER POWER By Joe Satriani

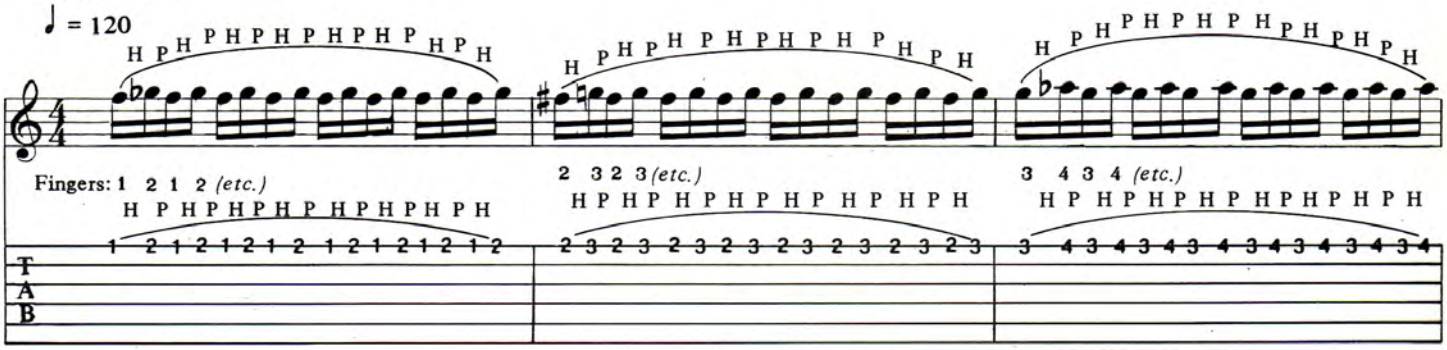
This month I want to work on your flutter power. That's right. It's time to put some punch in those fluttery embellishments some of you may know as trills, mordents and turns. The trill is an ornament generally consisting of the rapid alternation of a note with the one next to it, or with any other note for that matter. And it is this embellishment I wish to focus on specifically.

Trills date back to the 13th century and have been widely used to this date. Jimi Hendrix used them quite a bit to get a fluttery sound out of long single string runs, and I think this technique could greatly enhance your playing.

Let's get down to basics with a chromatic exercise. Follow the manuscript/tab shown (three bars). Pick only the first note in each measure. Hammer-on and pull-off the remaining notes.

Next: repeat this exercise on the second string, then the third and so on. Use the correct fingering as indicated. Playing along with a metronome will help you stay in time, and that's important with this exercise. Stay relaxed and don't overdo it.

Flutter Power



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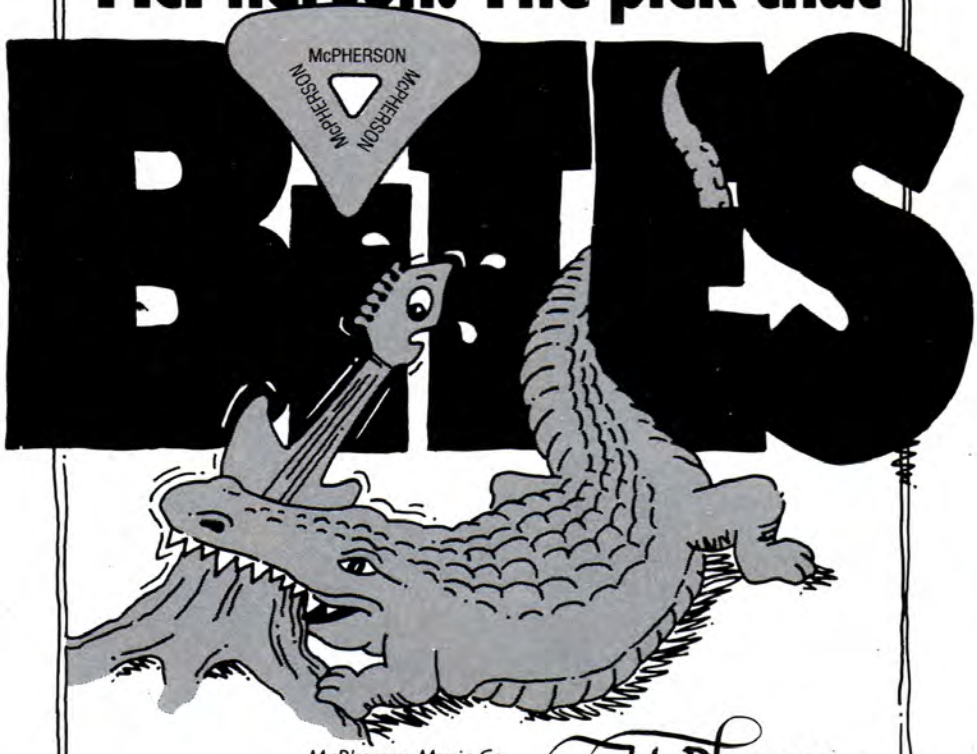

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ELECTRIC GUITARS

1. FENDER AMERICAN STANDARD STRAT
2. IBANEZ RG SERIES
3. FENDER SQUIRE SERIES
4. CHARVEL MODEL 4
5. KRAMER STRIKER
6. GIBSON LES PAUL
7. FENDER STRAT PLUS
8. KRAMER FOCUS 6000
9. B.C. RICH ST III
10. ARIA PRO IIXR

BASSES

1. FENDER PRECISION
2. GUILD PILOT
3. YAMAHA BB300
4. KRAMER SPECTOR NS2
5. ERNIE BALL MUSIC MAN STINGRAY
6. CHARVEL 2B
7. IBANEZ RB800
8. PEAVEY FOUNDATION
9. FENDER POWER JAZZ SPECIAL
10. PEAVEY DYNA BASS

ACOUSTIC GUITARS

1. YAMAHA FG SERIES
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1. BOSS HM2
2. DIGITECH PDS 1002
3. BOSS DD3
4. DOD FX56
5. BOSS CE3
6. BOSS CE2
7. PRO CO RAT
8. DOD FX57
9. DOD FX65
10. IBANEZ TUBE SCREAMER

RACK EFFECTS

1. DIGITECH DSP 128
2. ALESIS MIDIVERB II
3. ROLAND GP-8
4. ADA MP1
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6. CHARVEL MODEL 4
7. IBANEZ RG 540
8. CHARVEL MODEL 2
9. GIBSON LES PAUL
10. B.C. RICH PLATINUM SERIES
11. PRS CLASSIC
12. KRAMER STRIKER
13. HAMER CHAPPARELL
14. PEAVEY NITRO
15. FENDER '57 STRAT REISSUE

BASSES

1. FENDER PRECISION
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4. ERNIE BALL MUSIC MAN STINGRAY
5. CHARVEL 2B
6. IBANEZ RB707
7. FENDER POWER JAZZ SPECIAL
8. IBANEZ SR800
9. YAMAHA RBX200
10. IBANEZ SR1000
11. PEAVEY DYNA BASS
12. KRAMER SPECTOR NS2
13. PEAVEY FURY
14. FENDER SQUIRE JAZZ
15. IBANEZ RB800

PEDAL EFFECTS

1. BOSS DD3
2. BOSS HM2
3. BOSS CE3
4. DOD FX56
5. PRO CO RAT
6. DIGITECH PDS 1002
7. BOSS MZ2
8. BOSS PS2
9. DOD FX57
10. BOSS OD2
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12. t.c. ELECTRONICS CHORUS FLANGER
13. DOD FX90
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15. DIGITECH PDS 2020

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2. FENDER DELUXE 85
3. PEAVEY RAGE
4. AMPEG SS70C
5. MESA BOOGIE QUAD PRE AMP
6. MARSHALL 2205 FULL STACK
7. CRATE G60GT
8. FENDER "THE TWIN"
9. FENDER STUDIO 85
10. RANDALL RG80
11. MARSHALL 50W HALF STACK
12. CRATE G40C
13. MESA BOOGIE MARK III
14. GALLIEN KRUEGER 250ML
15. LANEY AOR 50

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3. YAMAHA FG405
4. TAKAMINE EF360
5. MARTIN SIGMA DM2
6. TAYLOR 510
7. YAMAHA FG410
8. OVATION LEGEND
9. GUILD D25
10. MARTIN D16A

RACK EFFECTS

1. DIGITECH DSP 128
2. ALESIS MIDIVERB II
3. ADA MP1
4. ROLAND GP-8
5. ART MULTIVERB
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